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American Art News

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A FINE GAINSBOROUGH SOLD

A despatch to the Christian Science Monitor of Boston, states that the Worcester Art Museum has just acquired, through Duveen Brothers of New York, Thomas Gainsborough's painting of his two daughters, for a large figure. The painting is well known to English and American collectors, and is now considered the most important picture in the museum. The rise in its monetary value may be estimated from its sale price in 1864, which was \$588. In 1912 it brought \$4,200.

The painting is notable for its color harmonies, and is a valuable acquisition to the Museum.

GOMEZ STATUE COMPETITION

Sculptors are preparing to submit designs for the bronze equestrian statue to be erected in Havana in memory of Major-Gen. Maximo Gómez, "the Cuban Liberator." Requests for particulars of the competition, which carries with its prizes totaling \$17,000, have been received from the foremost artists of the U. S. and Europe, and the accepted design, which will cost in the neighborhood of \$200,000, will be of artistic, as well as historical value.

Authorization of the memorial, and announcement by President Menocal and a special commission of the conditions governing the competition, have served to renew public interest in the remarkable exploits of one of Cuba's foremost revolutionary heroes. A veritable treasure of relics, autograph letters, personal heirlooms and other incunabula of General Gómez have been assembled for the guidance of the rival sculptors and a portion of them, displayed in the National Museum, have quickened the liveliest public attention. The death-mask of Gómez, his machete-shaped swords which he bore in action in the campaigns of 1868 and the successful war of liberation thirty years later, his saddle and bridle, his uniforms and a wealth of other personal relics of the liberator have been assembled through the efforts of the Monument Commission, and are to be perpetuated with the image of their owner, both for their historical importance and out of a sense of honor to his memory by the government and the people of Cuba.

Havana, long noted as a city of beautiful monuments, has selected a prominent location for the Gómez memorial, in the Campo del Marte, near the Prado, which is shaded by tropical foliage and tall palms, commanding a view of the heart of the capital. Here, on a granite and marble pedestal, which will bear bas-reliefs scenes of those birth-throes of the republic which are such inseparable episodes in the life of the dead liberator, the Maximo Gómez memorial will be placed.

AMERICAN ART APPRECIATES

In connection with the matter of price advances, it is interesting to note that a well-known American collector has just repurchased an American landscape which he once before owned, and sold after some years' possession, paying ten times the price for it which he originally gave when he bought the canvas at the artist's studio.

CARROLL BECKWITH'S WILL

J. Carroll Beckwith, who died Oct. 24, last, left by his will, his entire estate, including his paintings and sketches, to his widow, Mrs. Bertha Beckwith. His personal property is given as over \$1,000, but there is no hint as to the value of his estate. He directed that his executors arrange for the sale of all his artistic property, and recommended they avail themselves of the aid and advice of a committee of artists to be appointed by the Artists' Aid Society. One share of the residue was then to go to his niece, Miss Louise Beckwith, and the second held in trust for his brother, Charles L. Beckwith, and ultimately to be paid to the Artists' Fund Society. The will is dated Feb. 12, 1910.

NEW BUST OF WILSON

P. Bryant Baker, a young English sculptor, who is now in this country, has recently completed a bust of President Wilson. It is said by acquaintances of the President, who have viewed the bust, that it is an excellent likeness. Mr. Baker was formerly a student at the Royal Academy, London, and has executed a number of portrait busts of celebrities.

\$100,000 FOR ART MUSEUM

Through the bequest of Mrs. Mary Warden Harkness, widow of Charles W. Harkness, who died Dec. 16, 1916, the Cleveland Museum will receive \$100,000.

ART IN STRICKEN ITALY

A recent number of the Italian monthly art review, "Pagine d'Arte," published a paper of supreme interest at the present time, under the heading, "The Defense of our Monuments," in which quotations are made from an appreciative article by Andre Maurel in "l'Opinion," written on his return from a special mission to the Italian front, and giving a reassuring account of the efficacious means taken to protect the glorious art treasures of the country from the attacks of the Huns and Vandals, whose unhappy present invasion of northeastern Italy, which threatens Venice, have aroused apprehension and dismay in the hearts of art lovers the world over. Interesting illustrations show the work done, and more especially in Venice, in removing all possible portable art treasures to places of safety. The lowering of the celebrated horses of St. Mark's is illustrated on the cover.

Among the summer exhibitions held this year at Milan, that of the Societa degli

GERMAN CRIMES IN FRANCE

The league "Souvenez-Vous" is holding an exhibition of documents, photographs, posters, pictures and cartoons, as also of different relics, relating to the "German crimes in France," at the Galeries Georges Petit, Paris. The leading French cartoonists are represented with their respective anathemæ of the enemy. The majority of the drawings and posters are familiar. M. Steinlen's are most pleasing to see again. One always knew he was a great artist—he has proved himself so time and again—but the war has developed in him a sense of the tragic which had not had an opportunity for expression before. His drawings contain no coarse or vindictive elements, more than can be said for many of his contemporaries, feebler in resources, who require to call attention to themselves by exploiting sensation. This is not needed by Steinlen to bring his work into prominence; that suffices unto itself, but his consummate art serves to elevate the incidents depicted to a high pitch of tragedy, solemnizes them

VENICE TO BE EVACUATED

An Associated Press dispatch from Venice, dated Nov. 14, says: "The evacuation of Venice is almost complete, the city having undergone the same treatment as Treviso and Vicenza, with the difference that its art treasures were so numerous that an army of workmen was required to transport them. The great pictures, carvings, fine glassware, and ivories and similar art treasures were transported easily, being removed at the beginning of the war."

"The present removal of art treasures included the heaviest works, which, up to this time, had been protected by sandbags or hid in cellars. The most important was the Bartolomeo Colleoni monument, the last work of Andrea Verrocchio, the master of Leonardo da Vinci. It was erected in the XV century, and is considered one of the finest equestrian statues in the world."

"The four gilded bronze horses from the Basilica of St. Mark also were removed. This was their fifth journey, as they were taken from Rome to Constantinople and thence, in 1204, to Venice. More than a hundred years ago Napoleon took them to Paris, whence they were returned to Venice. They will probably be housed temporarily in the Museum of the Baths of Diocletian, at Rome."

A GIFT OF CHINESE ART

In a special to the Christian Science Monitor of Boston, it is announced that a rare collection of Chinese art, including paintings, embroidered panels, elaborate inscriptions, and books, has been presented to the University of California, by S. C. Kiang, Kang Hu, formerly of Peking, China.

The collection includes some fifty paintings, representing various schools, ranging from the Sung period to the present day. The oldest of the painted panels dates back to 1100. Another painting by Liu Sung (1100) is an exquisite landscape study.

The gift also includes works of the noted Chon Ch'en, who lived in the XV century, and twenty-three anciently decorated fans, and artistic writings of famous penmen. The University has also received from the same donor, a library of 10,000 books.

ON POSTER PICTURES

A correspondent in the Christian Monitor wires that some of the war poster pictures in the Underground stations in London would do credit to the Royal Academy:

"The Underground posters appeal immediately to one's eyes. They are in simple tones of flat, bright colors. They ignore the half world of shadows. In one of them, a fine specimen that hangs before the writer, an invitation to visit Reigate by the Underground Railway, the sky is bright yellow and bright green with a splash of lively purple, the trees are bright red or deep black; the uplands are blue; the meadows vivid green, and the reflections on the black trees are like amethysts. The foreground is dark, for the artist knows the value of color, but on this dark foreground is printed in large, bold red letters the word 'Reigate.'"

ORIGIN OF CHRISTMAS CARDS

"It is very difficult to determine the origin of Christmas cards, but it is said that the Rev. Edward Bradley (Cuthbert Bede) was the designer of the first printed Christmas card. He entered Durham College in England in 1845 and at the end of his first year there sent the designs of a picture card to a Mr. Lambert, a printer at Newcastle, to be printed for private circulation among his relatives and friends at Christmas and New Year's Day. Similar cards with different designs were printed for Bradley in 1846 and 1847. During the latter part of 1847 copies of these cards were placed on the market by Bradley's printer, and these are believed to have been the first Christmas cards ever offered for sale. Mr. Bradley was the author of 'The Adventure of Mr. Verdant Green,' 'Love's Provocations,' 'Tales of College Life,' and many other works. He also wrote a book of 'Fairy Fables,' and was a frequent contributor to Punch and other English periodicals. He died in 1890."



MRS. WILLIAM LAIMBEER

Louis Betts

At Macbeth Galleries

Acquerellisti Lombardi was exceptionally good, and the work of the president, Comm. Paolo Sala obtained considerable success. His "Fine d'un bel Giorno", a delightful group of Quattrocento ladies and cavaliers with a landscape background, recalling a scene from the Decameron, was especially notable. Other exhibitions of interest were held in September and October, one of which was organized by the "Federazione Artistica" for the benefit of War Orphans.

"The Retreat of the Serbians in Albania", with drawings by Aldo Carpi, occupies the entire August number of "Vita d'Arte", and forms a remarkable document of the great war.

FRENCH SCULPTURE FOR U. S. A.

Miss Anna Vaughan Hyatt, a sculptor, whose Joan of Arc statue on Riverside Drive is well known, has been appointed head of the department of sculpture of the Museum of French Art Institute in the United States.

Miss Hyatt has accepted the appointment and will assemble in this country examples of French sculpture.

so to speak. His symbol of Serbia looking for the help that does not come, is Corbellen, and his little refugees are immense in their lonely sufferings, for their tragedy is at once self-centered and universal. Steinlen's appeal is, artistically, much superior to that of Raemakers, whose legends and devices are, nevertheless, deserving of the reputation they have obtained. Unfortunately his pencil is not quite up to his mind. Abel Faivre's irony is not wasted, but as an artist he does not bear comparison with Steinlen, for he is not on the same plane.

By the side of Steinlen's lithographs M. Poulbot's are small things, although the pathos of their legends and a certain skill and charm of touch and tint cannot be denied them. One must be hard-hearted not to grant them a glance of sympathy.

There is much force in a poster by Maurice Neumont representing a French soldier roped to a tree, but M. Willette, even in his best work, seems out of date.

On the whole, one realizes that artists are not "at home" in this work. In these cases the camera serves the purpose more satisfactorily.

Mme. Ciolowska, in "Pencil and Brush."

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EXHIBITIONS NOW ON

Italian Primitives Show.

The Loan Exhibition of Italian Primitives will remain open in the new Kleinberger Galleries, 725 Fifth Ave., to Nov. 30.

A loan exhibition, limited to paintings by the old masters of a single country has, only at irregular intervals, been organized even in Europe. Only once has it been attempted on this scale in this country, viz.: in 1909 on the occasion of the Hudson-Fulton Exhibition, which comprised pictures of the XVII century Dutch School. But in no country, and at no time, have a hundred Italian pictures of this historical importance and educational significance been shown to the public for so short a period as three weeks. Indeed, in these exceptional circumstances it is only at a time of joint international endeavor that one could reasonably look to the owners of very valuable paintings, to show their ungrudging patriotism by stripping their walls.

That a catalog, both descriptive and chronological in plan, should reproduce each of the 102 paintings that compose it, is a noteworthy achievement. This catalog is on sale in the galleries, and to make the classification still more lucid, the pictures have, as far as possible, been hung by schools of paintings and in chronological sequence.

The exhibition has been advisedly limited to examples of primitive painters of Italy (with the exceptions of Bassano, Bronzino and Tintoretto) as their works have not hitherto invariably received the close study that they merit at the hands of American collectors and students. It happens that only three of the pictures (Nos. 75, 87, 95) are signed. But the scientific and constructive criticism of modern times has entirely revolutionized the study of Italian art, and it is now possible on "stylistic" grounds, to assign works definitely, even in the absence of documents, and to regard them as absolutely "autographed."

The pictures now assembled, and that for so brief a period, have for the most part been imported to America during the last decade, or even more recently. The works of primitive longing, early endeavor, and Renaissance achievement, here so distinctively grouped, should certainly leave their mark on this country's aesthetic aspirations.

Apart from the country of their origin, in the XIII, XIV and XV centuries, the panels and canvases now brought together have, in the later stages of their romantic history, come to these shores from Belgium, England, France, Holland, Italy and Spain. To

the student of Italian painting it will be a surprise to see so many single portraits now assembled. Eight are male and five female. Here greet each other Giuliano de' Medici (No. 26), murdered during Mass in 1478, and his charming cousin, Giovanna Tornabuoni (No. 24), whose husband was beheaded nearly twenty years later. Not far away one encounters the smile of Maria di Cosimo de' Medici (No. 39), an aunt of the unillustrious Queen of Henri IV of France, while in an adjoining room one comes upon a prominent Farnese prince (No. 98) and an illustrious Doge of Venice (No. 101).

If old friends should thus meet at last after an interval of 400 years, and a painted panel of a marriage chest (No. 23) recall the happy days of early married life in Florence, it is not to be wondered at that three panels (Nos. 44, 45, 46), which originally may have formed parts of the same altarpiece, should again be hung on the same wall—but in New York.

The Continent of Europe, although thus so freely drawn upon for America's collections, gives forth a fresh national impetus to the artists of the New World, and that at a time when one's eyes are strained on Italy. One may perhaps look, in both the Old World and the New, for a more humane and more synthetic outlook in the aims of modern nations.

Pictures and other works of art are the abiding monuments of the piety and culture of our ancestors, however remote they may be from us. For, as Ruskin has said, "All nations write their history in their art, their literature and their buildings."

Dr. Siren Discusses the Exhibition

Dr. Oswald Siren, professor of the history of art in the University of Stockholm, who, in collaboration with Mr. Maurice W. Brockwell, of London, compiled the handsome illustrated catalog of the exhibition, writing the critical estimates of the pictures, in a talk with a representative of the N. Y. "Eve. Post," said, in part:

"A loan exhibition of Italian pictures from private collections has never been held before in America. [Dr. Siren is mistaken in this statement as there have been such exhibitions held in N. Y., notably at the Ehrlich Galleries, and a well remembered one in the Altman Gallery for a charitable object only two seasons ago.—Ed.] As it is well known that the private collections in America have incorporated all the best available Italian pictures which have been in the market for the last ten years, it is needless to explain how important it is that some of these be shown in a public exhibition. Although the present exhibition at the Kleinberger Galleries is limited, it gives a good idea of the general character of some of the leading American collections. It must be remembered that certain well-known American collections, such as the Johnson collection, in Phila., the Gardner collection, in Boston, and that of Mr. Henry Walters, in Baltimore, at times have been accessible for students. The senders of pictures for the present exhibition are proprietors of collections which have not been so accessible to students.

"Most of the Italian paintings which have been imported to America during the last two decades are still unpublished. Therefore, many of the works in the present exhibition have been hidden treasures. The collection of about 100 Italian primitives is divided as follows: Three pictures from the Duecento, 27 from the Trecento, 62 from the Quattrocento, and only 10 from the Cinquecento. Thirty-nine are by Florentine masters, 28 Sienese, 15 are by masters of Venetian and closely related schools, 14 central Italian masters, 3 are Lombard pictures, and one probably was painted in Sicily. The three earliest pictures, all in the XIII century, are a small Madonna in the style of Margaritone d'Arezzo, another in the style of Guido da Siena, and a large picture by Pietro Cavallini.

"It is unquestionably of great importance for the evolution of art collecting in America that other similar exhibitions should be held here. As art collecting in America has been increasing so rapidly during the last decade, it is surprising that no exhibition of Italian art has been held in N. Y. Such an undertaking is not only of great importance to students and amateurs, but is of distinct advantage to the general aesthetic interest in the country, and to the evolution of the art collector. America is a new country where the possibilities for art collection are most unusual. If corresponding aesthetic interest and real love of ancient art could be evolved, and if this activity could be better organized and carried on with a more co-operative spirit, America would soon become the most important place for art collections.

"This is not pre-eminently an exhibition of some famous Italian masterpieces. It is rather a display of early interesting pictures. The larger part of the material is from the XIV and XV centuries, and represents a particular trend in American art collecting which has in recent years become most prominent. Perhaps the best reason for this trend in America is because the early Italian pictures are aesthetically more interesting than the later ones.

Collecting in America and Europe

"Picture collecting in America and in Europe has followed widely different lines. In the first place, Europeans began so much earlier. Most of the European collections consist of a group of pictures brought together in the XVIII century. Then, and later on, during the XIX century, the historical viewpoint had a dominating influence. Consequently collectors were interested in getting a complete display of different periods and schools, thus using the pictures also as an illustration of the evolution of cultural epochs and periods of taste in the different countries.

"This has hardly existed in America. Americans have not been burdened with respect for historical epochs. When they started more definitely to collect Italian pictures, it was at a time when the general interest of art students all over the world already had been turned from the later periods to comparatively early ones, such as XV century art.

"There was a very definite change in the world of art and taste about a quarter of a century ago, when early Italian pictures gradually became famous. American collectors seriously began the study and collection of the early Italian masters about the middle of the 1890's. If it had happened that the historical viewpoint had predominated in America, examples of XVI century Italian art probably also would have been brought here in larger numbers. There are surprisingly few works of High Renaissance art in America. There undoubtedly is another reason for this, in the fact that the supply of early works of aesthetic value is so much greater. Among the later, or XVI century, pictures, it may be said that only the great masterpieces have aesthetic value, and the secondary pictures of the period are often imitative. "On the other hand, in the earlier pictures of the XV century, even those of second and third rate are aesthetically important, because they are original, more spontaneous, and have more of that emotional sincerity which is a precondition for artistic importance.

Old Art Displays Abroad

"It is well known, for instance, that exhibitions of old art have been held almost annually in London, in Paris and in other European cities for the last 20 or 30 years. Through these exhibitions many collectors have been educated and interest in old art has reached a large number of people. One of the central organizations for such exhibitions in London has been the Burlington Fine Arts Club, which includes all the people in London who are interested in old art, as well as foreigners, and has meant much, indeed, for the evolution of art collecting in England.

"It is surprising to find that there has not yet been formed any club or organization in N. Y. corresponding to the Burlington Fine Arts Club in London. Such an organization could do great things nowadays here if it were led and animated by the right spirit. America has grown rich in art material—pictures, sculptures and art objects, but collectors are too much disconnected, too much isolated.

"I feel sure that this attempt to show some of the hidden treasures of Italian art to America will bring people to the consciousness of what could be done in similar lines with more co-operation and more complete preparation. The time for preparing the present exhibition has been so short that it was almost impossible to organize it according to some definite aesthetic or historical plan, yet I believe it truly reflects an important phase of American collecting in Italian art."

Painter-Friends' Second Annual Display

A group of seven artists, calling themselves "Painter Friends," will hold their second annual exhibition at the Milch Galleries, No. 108 W. 57 St., Nov. 19 to Dec. 1 next.

The society had much success, both in sales and press notice last season in their exhibition which toured the larger cities of the country.

"Not long-time personal friendships nor even similarity of subject painted, has led these artists into artistic kinship; they are bound only by a common desire—to express the untrammeled themes in which America and American life are rich," says Gordon Saint Clair, the Chicago painter, "and the public can put much faith in a body showing such diversified manner, yet linked by the one-ness of a lofty aim."

The Painter-Friends include George M. Bruestle, with his brusquely-treated New England landscapes; Wilson Irvine with his hazy, almost languorous poetic, and mild summer or autumn afternoon atmospheric effects; George H. Macrum with his interesting city views, and Carl J. Nordell, whose figures and landscapes add a note of harmony to the whole group. There are also Robert H. Nisbet with landscapes from his country place at South Kent, Conn., an interpreter of changing New England moods, as exemplified in his splendid trees; Edward C. Volkert who has gained the sunlight, which his beloved herds of cattle enjoy, and Guy C. Wiggins in his sparkling boat and wharf scenes from Gloucester and his N. Y. streets.

After the exhibition at Milch's closes it will go in turn to Chicago, Detroit, Cincinnati, Denver, Colorado Springs, Youngstown, Ohio, and other cities.

Ferargil Gallery Exhibition

An exhibition of oils by Charles Rosen is on at the Ferargil Galleries, 24 E. 49 St., to Nov. 24, and is an unusually attractive display by a strong painter who depicts with equal success snow and sunshine, whose realism is tempered by qualities not always to be found in the work of realists. The variety of subjects treated, "Springtime," "Snowy Morning," "Afternoon Light," "Rocks and River," and "Maine Coast"—only to mention a few of the more striking among the 14 canvases shown—proclaim the artist's breadth of view and conception, while the bold, firm strokes of his brush and the fine color, are evidences of perfect command of his medium. The present exhibition proves once more, that Mr. Rosen is one of the strongest and foremost of modern American landscape painters.

Some interesting bronzes and ivories from the collection of Mr. George Vaun Curtis form a charming setting for the pictures on view.

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Textiles at Arden Gallery

A loan collection of printed and painted linens and cottons, is on exhibition at the Arden Gallery, 599 Fifth Ave., to Nov. 24. The catalog contains 127 numbers, among which are many ancient pieces of artistic and historic value. India, Persia, France, Italy, Portugal and England are all represented in this admirably organized and arranged display. Some of the linens and cottons have almost the effect of rugs, from their richness of color and the Oriental designs, which are especially notable in the Portuguese manufactures. Of interest also are hand-painted India curtains and hangings. Examples of modern French Toile de Guerre attract attention, not only on account of their intrinsic merit, but from the point of view of the conditions under which the designers executed their work, one of the pieces having been designed under trench fire by Jean Lauer, of the Maison Lauer, Paris.

The exhibits are from the collections of Mr. Henry Wearne, Miss F. Morris, Carvalho Bros., Miss Duffield, Mrs. Edward Flint, Dr. Chas. W. Townsend, Miss Sarah Flint, Mrs. Richard Morgan and Cheney Bros.

Two Beautiful Pictures

"Probably few will miss the meaning of such pieces in the loan collection of Italian Primitives at the Kleinberger Galleries, as the Medici portrait, by Botticelli, lent by Mr. Kahn, or the Fra Angelico Madonna, lent by Mr. Morgan. But some of the less noticed works have as much to say of their period. One item which came in too late to be listed in the catalog is the Madonna and Child, with St. Francis (January) and St. Augustine, of Cola Dell' Amatrice (Nicola Filotesio), lent by Capt. R. Langton Douglas. The garments of the three larger figures achieve a great color harmony that has upon the eve the effect of concerted action. Loyal green and red lift the central blue into its rightful dominance. There is originality of design in the patterned strip around sides and top. But this plays into the main impression, instead of distracting from it."—R. J. Cole in N. Y. Eve. "Sun."

Miss Alice Willis, a member of the St. Louis Artists' Guild, has returned home after a year spent in the West and the Hawaiian Islands. Miss Willis spent last summer on Kauai, one of the more islands, where she made watercolors of the natives and scenes from their lives.

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American Contemporary Art Display

Some 25 examples of painting and sculpture by contemporary American artists, exemplifying the more conservative and progressive movements in native art, make up a varied instructive and attractive exhibition now on at the Scott & Fowles Galleries, 590 Fifth Ave. The works shown have been selected with appreciative taste and discernment, and each and every example is worthy of attention and study.

The south wall of the gallery is sparkling and joyous in color with its three large oils—a rich and glowing landscape, "Solitude," typical in arrangement and deep rich color by Maxfield Parrish; a large Caribbean marine, the open sea with flying fish, true and fresh in its deep blues of waves stirred by a brisk breeze, over which the dainty gleaming fish fly with fine action, and a large virile coast scene by George Bellows, with a sturdy fisherman casting in the breakers from a rocky shore—almost a Winslow Homer in strength and power.

Paul Dougherty, who is now engaged in war work, is represented by a large and fine canvas—a new departure, whose title, "Oblivion," as well as subject—a group of finely drawn nude figures on a seashore—the canvas pitched in a low color key with soft translucent tones—evidences the influence of Arthur B. Davies. There is a large decorative and, of course, rich colored figure work by Henry Golden Dearth, "The Offering to Buddha," suggesting John La Farge but still very original, a decorative landscape with fine pattern by L. Mazzanovitch, and a poetic dreamy landscape by Charles H. Davis, "And Southward Dreams the Sea." A delightful half length standing portrait of the head well modelled, of a girl in a white hat is by Maurice Fromkes, from whose able brush too little has come of late years and there is a small portrait by G. Laurence Nelson which does him credit.

Everett Shinn sends his "Harlequin," that delightful, well-drawn and colored figure work, so full of life and action, and there is a delicate and refined flowerpiece, "Lilies," by Maurice Sterne, and another of "Gladiolus," by Nan Watson, while from Alden Weir comes a low-toned delicate green landscape, and from Harrington Mann a half-length truthful and strong presentment of Mr. George Gould.

The clou of the picture display is the remarkable full-length standing portrait of "Hilda-Kristina," by a young American painter of Italian parentage, Lascari-Holbeinesque in the treatment and modeling of the sweet and placid face, and the direct forceful painting of the slim erect figure. This portrait is the strongest yet shown this season and its painter will go far if he fulfills its promise.

The sculptures in this delightful show are as interesting as the pictures. They include one of Hunt Diederich's animal pieces, "The Start," a strongly modeled "Head of a Man," by Mario Korbel, two new works, small candelabra tops and "The Hunter," by the neo-Assyrian Paul Man-ship, a splendidly modeled "Resting Stag," and an equally striking figure of "A Dancer," by Elie Nadelman, another young sculptor who has gone to the Assyrians for inspiration, and Mrs. Whitney's well known, always appealing, "Chinoise."

The exhibition is essentially one of quality and strength.

Carroll Brown is still painting autumn landscapes at his summer studio at Cragmoore, N. Y. He will return to his Sherwood studio about Nov. 15.

George Boynton, who spent last summer painting at Springfield, Pa., has returned to his Sherwood studio.

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PEKING

Whitney Richards Gallery

Oils by Frank Milton Armington, and etchings by Caroline H. Armington, are on view in the Whitney Richards Gallery, at the Holland House, to Dec. 1. Paris and Brittany are the themes treated by Mr. Armington in the 15 canvases in this display, all of them admirable renderings of French scenes, brushed in firm bold strokes and excellent in color. The artist is evidently thoroughly at home and in sympathy with his subject, for the atmosphere—one might even say the soul of France, and more especially of Paris—reveal themselves in these pictures. One exception to the French views is the typical and colorful "Desert near Biskra," an interesting reminiscence of the artist's sojourn in Algeria.

Mrs. Armington's 20 etchings include views of well known monuments in Paris, churches in Brittany, and some charming sketches of Bruges, strong in line, and exquisite in tone and finish. This work places the artist in the front rank of etchers of the day.

Autographs at Bonaventure Galleries

A remarkable collection of autographs is shown in the Bonaventure Galleries, 601 Fifth Ave., where such rare documents as marriage contracts bearing the signatures of Marie Antoinette, Louis XVI and Mme. Elisabeth, Louis XIV, Mme. de Maintenon, Philippe d'Orleans, the Grand Dauphin and his sons, Louis XV and his daughters, besides many others of almost equal interest, are to be seen side by side with letters signed by Henri IV, Mme. de Sevigné, Napoleon, Josephine, Marie Louise and various other personages to whom historical or literary interest is attached. The series of signatures of Presidents of the U. S. is especially interesting and is accompanied by prints from well known portraits. Queen Victoria is represented by an autograph letter framed between an original drawing by Wagstaff and the finished print. The signatures of Millet, Corot, Tennyson, George Sand and other artists and authors of note are also in this collection, which is doubly interesting from



A NUBIAN CHIEF

G. Signorini
(Watercolor)

At Dudensing Gallery

Beckwith Drawings at Public Library.

In accordance with its custom, the Prints Division of the N. Y. Library has placed on view some drawings by J. Carroll Beckwith, who died Oct. 24 last. These selected by the artist himself, may be considered most representative of his work and are shown in the Stuart Gallery in the Library's main building.

Alice Judson spent the summer on a houseboat on the Mystic, Conn., River. She has taken a studio at 145 W. 55 St., where she has a number of landscapes, the result of her summer's work.

James Weiland has returned from Sea Cliff, L. I., where he painted some landscapes with figures. He has taken a studio at 61 Poplar St., Brooklyn.

Tolentino Art Gallery

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the fact that each letter is accompanied by some rare print or portrait of the writer. Last, but not least in interest to bibliophiles, is a letter from Grolier, entirely in his own hand, and dated Nov. 3, 1563.

Modern Gallery Exhibit

Another exponent of the ultra-modernist school, André Derain, has placed his work on view at the Modern Gallery, 500 Fifth Ave., to remain until Nov. 24. Portraits, landscapes, still-lives, are all treated in the well known manner of this school, and the sincerity of the artist cannot be doubted. He certainly has the "courage of his convictions," and if his color is somewhat crude, his drawing is often strong and convincing. The show will appeal to those who admire and are interested in the methods of the post-impressionists.

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Stuarts and Sullys at Ehrich's Galleries.

The third and last in a most interesting and instructive series of exhibitions of early American paintings at the Ehrich Galleries, 707 Fifth Ave.—that of no less than eight portraits by Gilbert Stuart, and by the later Thomas Sully, with one exceptionally good and interesting canvas by Benjamin West, is on to Nov. 22.

The presence of the picture by Benjamin West, the old American painter who was the first President of the Royal Academy of London, which depicts the artist painting a portrait of his wife and has all of West's characteristic rich color, fine expression and good drawing and composition, recalls the fact that nearly all the early American artists who went abroad in the latter half of the eighteenth century, placed themselves, for a time, at least under the instruction of West, and as the Messrs. Ehrich truly say in the introduction to the Catalog: "it is perhaps fortunate for American art that there was an American in London to whom they could go for instruction, as in that way these artists instead of becoming completely Anglicized, remained true to their American traditions".

The eight Stuarts shown represent him in some three of his English and four of his American period. The half lengths of the ruddy faced genial Mr. and Mrs. Isaac Van der Beck, who show so unmistakably their Dutch ancestry, the strong half lengths of Martin Van Buren and Samuel Cooper Thacher, and again the half length of the serious sedate James Connor, an Irishman who emigrated to Phila. in 1899 and who, having promised his father before leaving Ireland that he would have Stuart paint him if he succeeded in business here, fulfilled his promise, are all worthy examples of the artist's American period—those of Mr. and Mrs. Van der Beck—exceptionally fine ones. Of the English period Stuarts, one rarely sees a finer example than the oval bust presentment of "Mr. Webb Sr.

The milder art of Thomas Sully is so contrasted with that of Stuart in the present display as to make it all the more interesting. The half length of the delicate refined "Aunt Sabina", with the lower neck and bust, just suggested and not finished, is most typical of the artist's so-called "Sweet period," the most prolific of his life. There is a small pair of "Mr. and Mrs. Robert Johnson," a good half length of "Commodore Stockton of New Jersey, and the stronger and well known bust presentment of "Andrew Jackson". A half length of "Miss Parker" is also of the "Sweet period", and, a large composition, "Christ Blessing the Children", has all the artists charm of tender suave color and refined expression. The clou of the Sully display, however, is the large triple portrait of the "Sicard-David Children", loaned by Mr. Albert Rosenthal of Phila. which is Sully at his best, and an unusual canvas well composed and admirable in the rendition of childhood expression. (Exhibitions continued on page 6)

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WASHINGTON

Brentano's—F and 12th Streets

THE LITERARY SALE SEASON

The opening of the season of auction sales of literary property which usually closely follows that of pictures and art objects, is somewhat late in starting this Autumn, but this coming week will open it with the dispersal, at the American Art Galleries, of a large and notable collection of Americana, drawn from several sources, under the generic title of "Nuggets from American History," and of books from the Library of the late Alexander W. Drake at the Walpole Gallery.

These early season sales will be followed about Thanksgiving by the long delayed opening—postponed from early November by the delays of architects and builders, of the new and handsome home of the Anderson Galleries—the old but well remodelled Arion clubhouse at Park Ave. and 59 St. which will be the scene of many important literary and art sales this season. The Anderson Gallery season will be auspiciously begun with the dispersal of the Fine Arts' books from the Library of Mr. Henry E. Huntington on the afternoon of Dec. 10 next and of the second portion of his Americana collection on that of Dec. 11.

The lovers and collectors of literary property in this country largely outnumber those who devote their attention to the study and collecting of pictures, sculptures and art objects, and we purpose to give again this year a careful and correct record of all important sales of literary, as well as art properties throughout the country. Our records of these sales especially during the past decade, are to be seen and had at our office, and we will at all times be pleased to give information as to past and coming art and literary sales, as to dates prices and values, and to act on commission to purchase at such sales.

Publishers Incorporate

The Hewitt Publishing Company has been incorporated with a capital stock of \$250,000, and will publish Arts and Decoration, the Dry Goods Guide and other periodicals. The magazine, Arts and Decoration, has been published until now by Mr. Dexter Hewitt.

GERMAN ART FIRMS IN LONDON

In the House of Commons recently Mr. Bennett Goldney asked the Home Secretary if he was aware of the close commercial connection between Arthur Levi, an enemy alien, now trading under the name of Stacey at 78 Great Russell Street, and the old enemy firm known as the Berlin Photographic Company of 149 New Bond Street; if he was aware that the business of the Berlin Photographic Company was sold by order of the Public Trustee, and that the manager of the company, Arthur Levi, was a considerable purchaser of the stock, and that enemy traders, such as Levi, are now maintaining and building up businesses in this country to the disadvantage and loss of the British trade, the owners, managers and staff of which have been placed at a disadvantage owing to the majority of their number having joined the fighting forces of their country; and, if so, will he take action to prevent the continuation of such trading?

Mr. Bennett Goldney also asked the Home Secretary if his attention had been called to the successful efforts of enemy aliens to carry on the interests of enemy firms which have been supposed to have been abolished and sold up by orders of the Public Trustee; if he is aware, for instance, that the German trade in the cheaper kinds of reproductions of pictures, prints and engravings is still being fostered for future expansion after the war: whether he knows that such firms as Hanfstaengl, formerly trading in a large way at Pall Mall East, were in the habit of concealing their real profits in this country from the Inland Revenue authorities by the device of invoicing goods which had cost, say, 5d. to reproduce, at 4s. 11d., showing only the meagre profit on the books in London of 1d. if sold at 5s.; if he is aware that, although the firm mentioned, Hanfstaengl, has been closed by order of the Public Trustee, the apparent manager is still carrying on the same kind of business at premises known as the Little Art Rooms, Adelphi; if he knows that the apparent owner of this business was the former representative of Hanfstaengl; that his name was H. E. A. Fürst, and that he now calls himself Fürst, without the German distinction over the second letter of his name; and if, in the interests of British trade, he would take steps to intern this man and all other enemy-born traders like him, naturalized or unnaturalized?

Sir G. Cave replied: "I know nothing about the business of Hanfstaengl, except that it has been wound up by order of the Board of Trade, and no alien enemy would be allowed to carry it on. Mr. Fürst is a naturalized British subject. Careful inquiry was made into his case at the beginning of 1916, and the Advisory Committee were then of opinion that there were no grounds for internment or imposing restrictions on him under the Defense of the Realm Regulations. He has done nothing since that time which would justify me in asking the committee to reconsider the case."

GERMAN ART STEALINGS

Will one of the peace conditions involve a return of Belgian and French art treasures removed by the Germans since 1914 from the occupied territories? Until the present war's outbreak, everyone had supposed the custom of nations changed since Napoleon's time, so that it would no longer be possible for a conqueror to fill his museums with plunder. That supposition, like so many others, seems to have been given the lie by the Kaiser, whose agents are said to have emptied the Antwerp and Brussels museums for the benefit of Berlin. Even the Emperor's grandfather, in the war of 1870, took practically no toll of Paris art treasures. Malice has ascribed this moderation to the lack, in that Spartan generation, of appreciation for art, which led those earlier invaders to confine their activities, for the most part to ormolu clocks and silver services.

The modern Prussian, however, from the Crown Prince down, has become a dilettante, an art connoisseur. Hence the very thorough clean-up made of art objects. Berlin, willy, nilly, is to be made a world art center. If tourists prefer Paris because of its greater natural charm, they will, in any event, be forced to visit the Prussian capital in order to see Rubens' "Descent from the Cross." A monopoly of the world's potash supply, and a collection of stolen art, is to keep the world at Germany's mercy—unless the terms of peace provide otherwise.—N. Y. "Eve. Post."

London on J. Carroll Beckwith

The London Morning Post comments as follows on the recent death of J. Carroll Beckwith:

"Among Paris-trained American artists James Carroll Beckwith, whose death is announced from N. Y., does not, perhaps, occupy the highest place, but his genre work was pleasant and his portraits were sincere representations of character. He was a member of the Society of American Artists, founded in 1877 by a number of young painters fresh from the French or German studios, who were regarded by the older men of the National Academy of Design as revolutionaries, troublesome disturbers of almost sacred traditions, dangerous and not to be encouraged." Mr. Beckwith was a native of Hannibal, Missouri, but in 1878 he settled in New York, where most of his work was painted.

CORRESPONDENCE

Academy Protests Barnard's Lincoln

Editor AMERICAN ART NEWS,

Dear Sir: The following resolution was adopted at the meeting of the Council of the National Academy of Design, held Monday, Nov. 12:

"Whereas, the impression prevails that the replicas offered to France and England of a statue of Lincoln by George Gray Barnard in Cincinnati are being offered as gifts from the people of America, presumably with the approval of the artists and art organizations of this country, therefore,

"Resolved, That the Council of the National Academy of Design hereby asserts that there has been no approval of this statue on the part of the National Academy as a body, and, further, that the members of this Council as here assembled do not consider that the statue adequately portrays Lincoln. In a work of this kind, all must agree that character and likeness are essentials. But to us this presentation does not convey the recognized characteristics of Lincoln. In it we are unable to discern evidence of his genius or humor, or any of those lofty qualities which are invariably associated with this great name."

Yours truly,

Harry W. Watrous, Secretary.
N. Y., Nov. 13, 1917.

Giulio Monteverde

Editor, AMERICAN ART NEWS.

Dear Sir:

The recent passing of Giulio Monteverde, the eminent Italian sculptor, briefly noted in the ART NEWS of Nov. 3, calls for longer notice, even at this time, when the world is engrossed with tragedy.

Knowing well his sensitive nature, my instant thought upon reading, first in the AMERICAN ART NEWS that he had gone, was one of relief for him in that his spirit had taken its departure before his beloved country had been invaded by a foreign foe, my next was realization of personal loss, through which the last strong tie with his wonderful period is forever broken, that period in the early eighties when the Rome of all past time, as known to the world in her history, her romance and her art of every form, was bidding her farewell and disappearing almost to submergence by envelopment in modernity.

Monteverde's relation to and place among the great spirits of his time and his unparalleled devotion to the development of modern sculpture can never be forgotten.

A Memorable Day

It was a wonderful setting, spiritual and material, a supreme joy to me to stand beside the master in the presence of this immortal marble; this record of the great poet for the old historic Palazzo Madama, the Senate house of Rome, on such a day as that of June, 1914. Well did I recall just thirty years before—1884—the overpowering consciousness when I, the only student ever accepted by Monteverde, stood like a little speck in the long distance from one side of one of the huge studio rooms, eleven in all, at Villino Monteverde in the Piazza del Indefendenza, Rome, while the master in the next still larger room worked upon a heroic size equestrian statue of Victor Immanuel, with scaffolding all around.

Monteverde was a prodigious worker always, but especially in those days when commissions, of which he took more than he could execute crowded upon him.

Aside from numerous works in other countries, Italy has many public monuments to her heroes by Monteverde; while his symbolic and ideal works are to be found in most of her galleries and museums of art. His work in portraiture includes the great and distinguished, both in blood and in achievement, during Italy's most thrilling time, for centuries.

His last large ideal works were one of the important bronze groups of the Victor Immanuel monument at Rome and a large symbolic marble group, "Trionfo dell' Idealità sul Materialismo." His last great portraits, are that of his friend, Carducci which he worked upon, retaining it in the clay for many years, and his auto-ritratto or self-portrait, reluctantly made only when commissioned to do so by the municipality of Florence for the Pitti Palace, while "The Genius of Franklin," is one of the most charming and famous of his earlier works.

His renown outside his own country was greatest in England, where his name was well known in the seventies and eighties.

The Sculptor's Many Honors

The sculptor was President of the Royal Academy of St. Luke of Rome, of which the King is the Honorary President, and whose history dates from many centuries ago—the longest in continuous existence in the world.

There is no tribute that could be paid to a great, gracious and illustrious master that I, his devoted and bereft disciple, would not pay to the great Senator and sculptor, Giulio Monteverde. Adelaide Johnson.
N. Y., Nov. 12, 1917.

OBITUARY

William Hole

Scottish art loses a conspicuous figure by the recent death in Edinburgh, Scotland, aged 70, of Mr. William Hole, R.S.A. Of English descent, his life centered in Edinburgh. He was educated at the Edinburgh Academy, and began life as a civil engineer. But his bent for art sent him to drawing schools and life classes. Figure subjects attracted him, and he possessed a vivid historical imagination, as witnessed by "The Struggle of the '45" and "The End of the '45," which portrayed Jacobite prisoners passing through a highland village after Culloden. "News of Flodden," painted in 1888, is one of his best known works. His full membership of the Royal Scottish Academy was achieved in 1889, and from 1892 he devoted much time to mural decoration, many public buildings in Edinburgh giving proof of his success in this branch of art. Nor can his work as an etcher and book illustrator be overlooked.

William A. Cooper

William A. Cooper, art photographer, died Nov. 9 in Brooklyn. He was born in London, Canada, in 1847, and studied photography in London, Paris and Munich. His studio was at 292 Fifth Ave., and he made a specialty of reproducing paintings in the collections of American art patrons.

Among the paintings photographed by Mr. Cooper are those in the Widener, Johnson and Elkins collections, Phila., the Isaac and Louis Stern, Hearn and Frick collections in N. Y., Mrs. "Jack" Gardner's in Boston, and Sir William Van Horne's in Montreal.

He made up 15 volumes of photographs of notable paintings in this country, which sold for \$1,000 a volume. Mr. Cooper is survived by two daughters and a son.

Frank L. Kirkpatrick

Frank Le Brun Kirkpatrick died in Phila., Nov. 11. He was born in Phila. in 1853 and received his early education in the public schools. He studied for three years in Munich, and upon his return took up decorating the private galleries and museums. He is survived by three daughters.

Howard Earle Brown

Howard Earle Brown, attorney and former secretary and director of the Craftsman, a monthly publication, and the Stickley Associated Cabinet Makers, Inc., died Nov. 7 at his home, 209 Parkhill Ave., Yonkers, following a brief illness. He was thirty-seven and a graduate of Brown University and the Harvard Law School.

WHEN "EXPERTS" DIFFER.

"We are all familiar with the playful exaggeration which labelled the three grades of mendacity as 'the liar, the damned liar, and the skilled witness.' It must have been recalled in an ironical, though not in a moral sense, to many readers of the Romney case which recently came to an abrupt ending. The authorities who expressed their conviction of the genuineness of that painting stand convicted of fallibility, and not of any wish to deceive.

"And it is difficult to see what difference it would have made to any but the vendor and the purchaser if they had turned out to be right, and the skeptics to be wrong. The essential value of a picture is simply the pleasure that it is capable of bestowing. The canvas which was canvassed for so many days in the Law Courts does not lose a particle of inherent merit because the artist's name turns out to have been Humphrey, nor would it have been any more of a 'masterpiece' had it been definitely traced to Romney's brush. The whole story is an implicit sermon upon the weakness that runs after names, and the vulgarity which estimates art in terms of money. Probably one result of it will be an early boom in the works of the hitherto unfashionable old master who has proved himself capable of being mistaken by 'experts' for a real celebrity. But it must give something of a shock to the system of speculating upon other people's taste and knowledge instead of cultivating one's own. The man who buys what he likes, whether the subject be taken from the Venusberg or from the Cattle Show, is a truer votary of art than the plutocrat who goes to six figures upon the strength of a 'guarantee.'—Pall Mall Gazette.

Irving R. Wiles, who has been quite ill of late, is happily convalescent.

After a summer spent at his country studio at Richmond, Mass., where he painted three portraits, Roland Hinton Perry has returned to his Tenth St. studio, where he will fill several portrait commissions during the coming winter.

George Bellows has returned from California, where he spent the summer. At Santa Fe he painted composition pictures and at Carmel a portrait commission.

LONDON LETTER

London, Nov. 7, 1917.

This week is to see the unveiling at the Royal Exchange of the panel painted by F. O. Salisbury of scenes taken from the recent visit of the King and Queen to the armies and hospitals at the front. The panel is the gift of the Lord Mayor, who has presumably made his choice of the artist. The choice is, however, not a happy one, from the purely artistic point of view, for this painter is sadly lacking in distinction and errs upon the theatrical side to the extinction of dignity and impressiveness. This brings one to the consideration of Court painting generally, for it is greatly to be feared that the present reign will go down to posterity as one conspicuous for the poverty of the State portraits and commemorative paintings which it has produced, and some scheme by means of which such productions might in future be under more critical surveillance might well occupy the attention at some near date of those who are interested in matters of this nature. It would be exceedingly interesting to know on exactly what grounds the choice of Salisbury has been so often made, for, to the casual eye, it would be difficult to select anyone with less claim to the distinction.

De Laszlo's Appeal Against Internment

De Laszlo's appeal against his internment is understood to have failed, despite the number of influential witnesses who spoke in his favor, and the next step, it is rumored, will be to demand that, as he is a naturalized British subject, he should be put on trial in the ordinary manner, instead of being interned as an alien. This plea, I think, is hardly likely under the circumstances, to be allowed. De Laszlo, I hear, is quite in a state of collapse and feels the strain of his position most acutely. There is little doubt that he will remain interned for the remainder of the duration of the war.

Etchings by Winifred Austen and Oliver Hall

Mr. Arthur Greatorex, who is leaving London in January for a three months' stay in America, is holding at present an exhibition of etchings of especial interest at the Greatorex Galleries at 14 Grafton St., of work of peculiar merit contributed by Winifred Austen, who sends a number of studies of bird life treated in a distinctly Japanese manner, yet with a Western touch that conveys great piquancy to her compositions. These studies are decorative in the highest degree and break entirely new ground. Another etcher, who knows how to contrast effectively his use of plain and decorated surfaces is Oliver Hall, whose sea and landscapes are distinguished by a peculiar emotional atmosphere.

Augustus John "Official Artist"

The appointment of official artist with the Canadian forces in France has been conferred upon Augustus John, who had already carried out a number of war drawings in England. John's work will, of course, be performed on lines quite apart from those adopted by Muirhead Bone, an exhibition of whose drawings is to open about Nov. 30 at the Whitechapel Art Gallery. Nevinston and Eric Kennington are likewise attached to Canadian contingent.

Dutch Pictures for Nation

A munificent gift of some fifty pictures of the Dutch and Flemish School has been made to the Nation by Mr. William Harvey of Leeds. The paintings, which are valued at at least £70,000, include some fine Rubens and Vandycks, which will come as a most welcome addition to the National Gallery collection. Sir Sidney Colvin, Mr. R. C. Witt and Mr. Charles Aitken are to be trustees under the National Loan Collection Trust and the pictures are to be loaned to provincial galleries at their discretion.

Colored Design Competition

An excellent scheme for bringing artists the public and the commercial man into closer connection, has been evolved by the Design and Industries Association which has announced a competition for the best and most suitable color designs, the winning drawings to be purchased on liberal terms and small payments being likewise made to those who are unsuccessful. The plan is designed to improve the artistic quality of British manufactured articles of all descriptions and to make these also more perfectly fitted to their purpose. There is no doubt that a series of such competitions should have an appreciable effect upon taste, though unless these are consistently and frequently carried out, but little good can be expected to result.

New Busts by Epstein

There are some new Epstein busts at the Leicester Galleries, notably one of the sculptor's wife, carried out in an early Greek manner. The contrast between the archaic treatment of these latest studies and their extreme modernity of spirit is exceedingly curious and gives them a sort of fascination quite apart from their technical excellences. A bust of the actress, Miss Doris Keane, is somewhat superficial, but suggests cleverly the personality of the sitter, without any of the tendency to over-emphasis which was observable in his earlier work.

L. G. S.

BOSTON

Boston now rejoices (or should rejoice) in a stimulating variety of art exhibitions. One pays no money (except in war taxes!) but one takes one's choice. At one gallery, for instance, are installed pictures made by Frank H. Desch, a prophet of Provincetown's dazzling light—not to say glare—"crying aloud," so to speak, "in the wilderness" of Boston's gray conservatism. Mr. Desch paints with the careless abandon and enthusiasm of youth which has not been touched by the frown of pompous juries, and his knowledge of plein air effects is considerable. There is in his pictures the very essence of summer light and warmth, the charm of out-of-doors, as seen through a joyous and youthful spirit. Take his figure study called "Charlotte," for instance—a delightful and childlike young girl sitting reading out-of-doors in a glow of sunlight and warm air. With a background of decorative foliage behind her and the misty shimmering blue sea in the further distance, she is herself the epitome of youth and grace. Another picture of "real summer," full of dazzling light and gay colors, is "On the Beach." The center of interest is the seated figure of a young woman in a rose-colored jacket, holding a white umbrella. Other objects and figures on the sands, near and distant, supply notes of yellow-green, orange-yellow, and russet-red, and there is the ever-welcome stretch of mild blue sea. Altogether Mr. Desch gives us an "amusing" and diverting show in the best sense, which promises for him a bright future—provided, of course, that the public can be made to appreciate his fine color sense, his originality, and his understanding of *chiaroscuro*.

Colonial pictures from the Ehrlich Galleries, N. Y., are to be seen at a Newbury St. gallery. These were reviewed in the ART NEWS when shown at the N. Y. home gallery.

Downstairs in the same gallery Japanese prints from a private collection again emphasize the sharp distinction between the art of the Orient and the Occident. There is absolutely nothing in common between American and the native art of Nippon, the great little nation that has become so surprisingly modern and western in the last half century! Some of these prints are Ukiyo—Ye primitives; of the period before brilliant color made its appearance. Others belong to the classic school exemplified by Utamaro, Hiroshige and Hokusai.

At the Guild of Boston Artists the memorial exhibition of sculpture by the late Bela Pratt has been succeeded by an exhibition of Frank W. Benson's work. Meanwhile, as said last week, the Vose galleries are occupied by an important showing of canvases by Howard Russell Butler—an exhibition which has been giving the "gallery trotters" something distinctly worth while to think about.

George Washington.

INDIANAPOLIS.

The November exhibits at the Herron Art Institute are Joseph Pennell's lithographs of "War Work in Great Britain and the United States," sent out by the Government as an educational feature, to the larger museums of the country, and one of textiles owned by the Museum gathered through the years, and shown for the first time and which include rare old Italian and Turkish velvets, rare and valuable shawls, temple and wall hangings, priests coats, Bulgarian embroideries and numerous examples of the earliest weavers' work, and landscape and portraits by Prof. Martin Mower of Harvard.

Indianapolis has recently acquired two memorials of artistic importance—a tablet for Dr. John Stough Bobbs in the new library by Gutzon Borglum, and a bronze fountain by Sterling Calder in memory of Dr. Richard J. Depew. The latter is located in the centre of University Park. The central column of granite is surmounted by a bronze Naiad with cymbals suggesting the rhythm of music—while circling on a lower plinth are eight youthful, mirthful figures expressing the joy of life. The water falls from an upper to lower and larger basin which contains motifs of fish.

The Indiana Artists' Club, of which Otto Stark is President, is holding its annual exhibit in its club rooms. The display consists of 67 oils, 10 sculptures and some craft work. Notable among the sculptures is a portrait figure of Miss Margaret Wilson the President's daughter, made by Myra R. Richards when Miss Wilson sang here for the Red Cross work.

Robert Hamilton and Mrs. Hamilton who spent the summer in their Kenyon house near Lake Pontosue, Mass., while they were superintending the building of their new summer home—a studio bungalow nearby—have returned to town, and are at their studios, No. 96 Fifth Ave.

PHILADELPHIA

Some 28 pictures by the late John H. Twachtman, twenty oils, the others pastels, are on view at the Art Alliance, to Nov. 27. They have been collected and hung under the supervision of Paul King, chairman of the Art Committee as a sort of memorial of the deceased artist. These pictures should be secured by American museums. The National Gallery of Art in Washington has some fine canvases by Twachtman, but one rarely sees such work here. The catalog states that all the pictures are for sale. Group exhibitions by local painters will follow and the Committee on Arts and Crafts announces a coming exhibition of wrought iron work by Samuel Yellin and of a collection of Dedham Pottery. Still later there will be a show of textiles, embroideries, furniture, etc.

The Joint Arts Committee announces an Art Alliance Afternoon for members to be held the last Tuesday of each month when various attractions and lectures on the Fine Arts and handicrafts will give interest to the objects of the combination.

The Plastic Club opened an exhibition of thumbbox sketches, the work of the members, Wed. eve. last.

An exhibition of 37 watercolors and eight charcoal by the late F. Hopkinson Smith, is on view this month and next at the McClees Galleries.

Announcement is made in the Quarterly Bulletin of the Pa. Museum of the arrival and entrance upon the duties of office of the new Director, Mr. Langdon Warner. He was previously connected with the Cleveland Museum, the Smithsonian Institution and the Boston Museum and was highly recommended for his present position by former president Eliot of Harvard University and Dean Briggs of the same institution. The Museum has come into possession of a fine collection of old laces, once the property of the late Mr. Ellwood Davis, through the kind interest of Mrs. John Harrison. A collection of peasant headaddresses from Holland, Bavaria, Tyrol, Alsace and Russia has been presented to the Museum by Mrs. William D. Frishmuth.

The Colonial Methodist preacher, George Whitefield, is the subject of a statue nearly completed by Dr. R. Tan McKenzie, sculptor and director of physical education at the University of Pa. It will be erected on the Campus in the Dormitory.

Eugene Castello.

WASHINGTON

Miss Clara Hill has removed from the Arts Club, and her new studio is in the Belasco Building, where she has just completed a sketch model of a monumental group representing the "War Spirit in America." This impressive theme, done in Miss Hill's nonacademic, but sure and spirited way, will make strong appeal. There is also a recently completed wall fountain, designed for the grounds of the Washington Arts Club.

An exhibition of water colors by Chas. W. Hawthorne will open the season's series of exhibitions at the Arts Club to-day, and will continue until Dec. 1. This will be followed by a display of the Summer work by club members. Mr. Hawthorne has taken a studio this winter on 16th Street and will teach in the new Art School, conducted by Mr. Oscar Giebrieck at 1720 Penn. Ave. Mr. Giebrieck has for a number of years been associated with Hawthorne in his Summer School at Provincetown, Mass.

An exhibition of 63 etchings and dry points, chiefly of sporting subjects, by Frank W. Benson is now on in the Corcoran Gallery until Jan. 1. Most of the plates have been shown in N. Y. and elsewhere.

A small collection of 12 oils by the 18th Century Masters, are on exhibition in the National Gallery. There are examples of Nickolas Maes, Raeburn, Reynolds, Hogarth, Wilson, Guardi and others.

c. c. c.

BUFFALO

The Buffalo Society of the Archaeological Institute of America recently held a meeting at the Albright Art Gallery, Nov. 8. The speaker of the evening was Prof. Victor Horta, Director of the Royal School of Fine Arts, and Honorary Professor in the University of Brussels, and his subject was "The Cathedrals and Public Buildings of Belgium and Northern France."

The exhibit of examples of the American artists, Anderson, Lawson, Lever and Seyfert, and of the prints of the Painter-Gravurers of America, the latter including engravings, etchings, and lithographs, is proving of interest. Since the gallery has in its permanent collection the prints given by Mr. Willis O. Chapin and Dr. Frederick H. James, among them being the Frances Seymour Haden etchings, the opportunity of comparing the older and newer prints is an unusual one and local art lovers are availing themselves of it.

PARIS LETTER

Paris, Nov. 7, 1917.

In a recent letter I spoke of a certain amount of jealousy, as awakened in French artistic circles by the fact that a Villa Velasquez for the reception of French students, is to be established at Madrid, on a plan similar to that of the Villa Médici. The Spanish painter Zuloaga, leader of the present art movement in his country, and who, in a certain sense, has even been adopted by Paris, has just inaugurated a school of painting at Fuente Tedes, near Saragossa, in the house in which Goya, his immediate prototype, was born, himself a fervent worshipper of Velasquez. It was near the end of his career, and in rural retirement, that he painted the "Disasters of War." If Zuloaga, inspired by the present world-cataclysm, follows him in this as he has in others of his choice of subjects, he and his pupils at Fuente Tedes may give us a series of works in the fullest degree epochal. Dégas and Manet were both greatly influenced by Goya, just as many French artists of today have zealously studied the spirit and method of Zuloaga.

War Pictures the Vogue

Important French painters continue to occupy themselves, almost wholly with war subjects. Some of them are writing about the war as well as illustrating it. Aman Jean is the author of excellent letters on the fighting in Roumania, and Georges Fabri of quaint dissertations on the "poilu," the typical French soldier. Jean Boissière, not so well known, is supplementing his literary efforts by an exhibition at the Druet Gallery in the Rue Royale of a hundred war sketches and drawings, distinguished by their frankness, simplicity and sanity, if a trifle too free in execution. A whole group of British painters have gone up near to the battle-front, commissioned to fix their impressions of modern warfare on canvas for the Canadian War Records Exhibition. Among them are Augustus John, Richard Jack, Kerr Lawson, D. Y. Cameron, Edgar Bundy, Norman Wilkinson and Charles Sims, all members of the Royal Academy. In France and Belgium they have come in contact with many painters of French and other nationalities, bent on similar work. Georges Scott, the military artist, was present at the visit of the King of Italy and President Poincaré to an American Red Cross canteen near the front, and they both posed to him for studies which he will use for an important picture. The two august personages had finished their coffee and sandwiches. J. F. Boucher has just made an admirable picture of part of the interior of the British Army and Navy Leave Club in Paris, founded for the benefit of soldiers on furlough.

Generosity of Bonnat

Léon Bonnat, the celebrated portraitist, has shown an untiring patriotic generosity since the beginning of the war. A drawing by Ingres, a portrait of Paganini, which he recently gave to aid a war charity, was sold to the Louvre for \$8,000. The award to this veteran artist of the Reynaud prize of 10,000 francs (nearly \$2,000) by the Academy of Fine Arts has been universally applauded. M. Bonnat, however, refused to keep the prize and at once paid it over to the Fraternité des Artistes, an organization which relieves needy members of the profession.

Will the Museums Reopen?

There is plenty of suppressed indignation in France over the stony indifference of the authorities to the question of the reopening of the great museums. It has gained further importance since the advent of so many foreign soldiers in France, a large portion of whom pass some time sooner or later in Paris. To most of the young Americans who arrive under arms it is a sore deprivation not to be able to see the principal art treasures of the art capital of the modern world. It is rather cheering to know that the Cluny Museum will soon be reopened. New rooms are to be filled with XVI, XV and XIV century tapestries and curios and the collections in the older rooms have all been reorganized.

French Painters at the Front

At the Luxembourg there is a temporary exhibition of the newest works of French painters who have visited or served in the army at the front. It is worth while to mention, among those who have done well with their opportunities, Prinnet, Vallotton, Maurice Charlot, Lebasque, Grün, P. E. Colin, Déziré, Frédéric Régamey, Bruyer, Synave and Llano-Florès. It is possible in this series of paintings, watercolors, engravings and drawings to obtain a vivid and true idea of what the fighting front really is. Vallotton and Lebasque have recorded impressive views of the areas of desolation in the wake of battle. Synave has surpassed himself in picturing old Alsatian houses. Llano-Florès obtained most of his studies at Toulon, the naval base, whither he went by order of the Minister of Marine. Although very young, he has shown himself a colorist of high merit, while giving a fine rendering of the picturesque.

At a recent sale at the Hôtel Drouot the MS. of a collection of poems by Paul Verlaine, "Femmes."

B.-D.

EXHIBITIONS NOW ON AND TO COME

(Continued from page 3)

Ohio Painters Exhibit

The Ohio Society of N. Y. is holding an exhibition of works by Ohio painters at its rooms in the Waldorf-Astoria.

Some 70 canvases are hung, representing the work of 40 Ohio artists at present living in N. Y., among them Kenyon Cox, Richard Outcault, John Ward Dunsmore, E. L. Blumenschein, Cullen Yates, Fred B. Oppen, William V. Schevill, Otto W. Beck, Andrew T. Schwartz, Oscar R. Coast, Edward C. Volkert, J. Charles Arter, Alexander C. Morgan, C. C. Curran, William Zorach, Walter Douglas, Robert Henri, Louis D. Vaillant, Edmund Osthaus, James Weiland, Edward H. Potthast, Bryson Burroughs, Karl Anderson, Henry Mosler, Albert Humphreys, Howard C. Christy, James R. Sheffield, William J. Baer, Elizabeth Gowdy Baker, Wilbur A. Reaser, R. F. Outcault and George W. Bellows.

The above list of painters represented in this attractive exhibition will give a good idea of its quality and excellence and also will surprise New York art lovers as an evidence of the number of good artists that Ohio can claim as natives, although now resident here. The display is well arranged and reflects great credit upon Mr. Merrill Watson, chairman of the Ohio Society's Committee on Literature and Art, who arranged it.

War Posters Display

A portion of the collection of French War Posters owned by Mrs. Armstrong Whitney, Foreign Secretary of the National Service Dressings Committee, was exhibited last week at the Woman's University Club under the direction of Miss Ver Planck, chairman of the Club's Fine Arts Committee and was also shown at the Mac Dowell Club, Wednesday and Thursday last. These posters Mrs. Whitney collected while in France, and brought them to this country to exhibit for the benefit of French War orphans, a charity in which she is deeply interested. The Masons have granted to Mrs. Whitney a large sum of money for this charity in order that she may exhibit the collection to advantage throughout the country.

The posters were issued for the help of war victims; the tubercular sufferers, orphans, blind soldiers, Serbians and Belgians, also for the benefit of the Poilus, and for advertising war loans. Aheim's poster of a little girl; that of a grizzled Poilu; one of a pitiful victim of tuberculosis; another of a group of hunger-stricken Russian prisoners by Steinlen, and an excellent picture of a nurse and wounded soldier, by Roll, are among the best specimens. The most admirable and forceful of the posters is one showing a young wounded soldier beckoning to his comrades to follow him "over the top", and enthusiastically shouting "On les Aura" a work which typifies the spirit of France. These posters, aside from their human appeal, are of remarkably high artistic value.

Nordfeldt's Paintings of Provincetown

Paintings of Provincetown by Bror Nordfeldt are shown at the Daniel Gallery, 2 W. 47 St., to Nov. 20. The color palette of the artist is a luxuriant one and the 15 examples shown evidence his devotion to so-called "modernism" in art. His work is individual and has strength and effect, if not attractiveness.

Ryders at Vose's

(By the Second Viewer)

Several exceptionally beautiful works by the late Albert P. Ryder have recently been added to the already rich collection of paintings by this wonderful colorist acquired by the Vose Gallery in Boston. These include the famous canvas (rather a large one compared with the usual Ryder) known as "The White Horse," or otherwise as "In the Stable." This picture is undoubtedly one of the great Ryders, an epitome of harmonious coloration. The drawing of the white horse has been traditionally a subject for acrimonious debate among critics, with those who claim that it shows Ryder as a draughtsman of the highest order, coming off with flying colors. Ryder's flair for fantastic romanticism is shown in the upright composition bearing a mounted cavalier in a landscape of witching beauty and extraordinary tonality. Its color quality is that peculiar sort referred to by one critic as Ryder's "tapioca." This compact of pale golden and silvery tones is thoroughly Ryderesque in its full application, though suggesting in parts certain tonal characteristics of old Teniers and the later Monticelli.

With these and other additions to the sum of examples of this master, the Voses are able to offer a more comprehensive representation of Ryder's art than has hitherto been possible, thereby achieving a new distinction as champions of the best and rarest in American painting to place beside that won last season by the memorable Blake-lock and George Fuller exhibitions.

James Britton.

The War Poster Exhibition.

The arrangements for the coming exhibition of the War Posters of the Allied and Neutral Nations at the Arden Studio Galleries in this city, during the first three weeks of December, and which will be given for the benefit of the Red Cross, under the cooperative management of the AMERICAN ART NEWS and the Arden Studios—are progressing, and there is every reason to hope for an unusual and interesting, important and instructive display. We have been much encouraged by the response to our request for the loan of the War Posters from collectors of the same—which response comes from all parts of the country and we are ourselves surprised at the wealth of this timely art material that has already been secured by American art lovers. There will be rare specimens shown from several of the larger of these collections and two or more will be exhibited in entirety.

The chief difficulty found in arranging the exhibition is the avoidance of duplications, but this is being solved by the careful comparison of catalogs and lists—our purpose being to afford art lovers and collectors of War Posters the first opportunity yet offered to see and study as complete and comprehensive an assemblage of these records of the Great War—as it is now possible to make.

We will appreciate any suggestion as to War Posters that we may not find or know of, and also any loans of the same that owners may be willing to make.

Exhibition for Bronxville Red Cross

An exhibition is announced, to be held at the Hotel Gramatan, Bronxville, N. Y., from Nov. 25 to Dec. 2, for the benefit of the local Red Cross. The ballroom of the hotel will be converted into a gallery for the purpose of the exhibition.

A private view and tea will be held the afternoon of Nov. 25, to which the admission will be \$1. The exhibition will be open to the public for a week at an admission fee of 25 cents.

Among the artists whose work will be represented are Will H. Low, Cecilia Beaux,

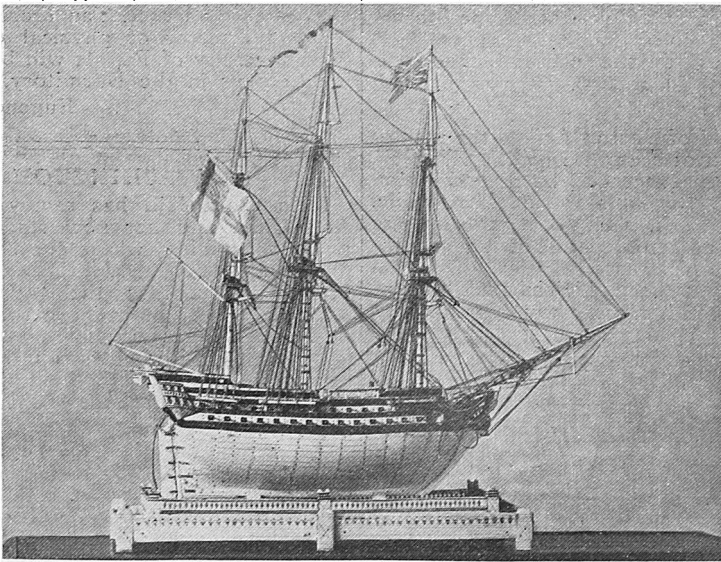
Old Ship Models at Max Williams's

The history of old ship models is an interesting study and the following sketch of their origin and early use, prepared by the Max Williams Gallery, where an exhibition of these old models is now on to Nov. 30, is both timely and instructive.

"In the early days of Egypt, Greece and Rome, when they held their respective brilliant supremacy upon the seas,—the latter in their proud galleys,—offerings to the God of the Sea were established, by which the suppliants hoped to escape from shipwreck and drowning. This offering first took form in the hanging up of dripping or sea stained garments in the Temples of Neptune. Gradually through the centuries, to the time of the sea supremacy of Spain, England, and Holland, the custom came in of using the picturesque models of vessels of the different periods, at the shrines and altars of the various cathedrals and churches where they were suspended amid the arches, producing a wonderful effect, and suggesting this form of decoration in places of sufficient height.

"Next came the beautifully accurate models made entirely of bone by the French prisoner of war in the English prisons about 1790. To start such a model the prisoner accumulated the meat bones which he received from time to time as part of his food. A bone large enough for a mast and spar was sometimes secured only after months of patient waiting. These bones were cut and polished into shape, until little by little they were riveted in place. It has been estimated that some of the ships took from two to three years to build, and they are not only the handsomest, but the most accurate models conceivable.

"Not long after this period and until about 1830 several of the marine insurance companies, both here and abroad, made it a practice, before insuring a vessel, to demand of the owner a miniature model of his vessel. It was during this period that many of the fine square-rigged models were built. They were fitted into stands or cradles, which in turn were placed on book-cases and shelves in many of the insurance and shipping offices, suggesting this treatment for home decoration."



XVIII Century Ship Model

At Max Williams' Gallery

J. Alden Weir, Childe Hassam, Bruce Crane, Frank Vincent Du Mond, F. Luis Mora, Hobart Nichols, John Sloan, George Bellows, J. C. Leyendecker, Frank X. Leyendecker, George Smillie, Wm. H. Howe, E. Irving Couse, Wm. T. Smedley, Frederick Frieseke and Max Bohm.

The patronesses of the exhibition will include Mmes. Charles Dana Gibson, Frank Vanderlip, W. V. Lawrence, Arthur Lawrence and Pressley Bisland.

Allies of Sculpture Exhibit

"The Allies of Sculpture," as was exclusively announced in last week's ART NEWS, will hold an exhibition and sale of the works of the foremost American sculptors in the Roof Garden of the Ritz-Carlton from Dec. 4 to 25. The exhibition will be open to the public without charge.

Proceeds from the sale will be used for the benefit of the London Volunteer Corps, the Art Relief Society, the Bien-être du Blessé and the Belgian prisoners of war. Several American sculptors have given for this purpose samples of their work which have never been copied. The artists represented are from every part of the country.

Loaned Pictures at Strand

Two paintings, illustrative of music, have been placed in the Strand Theatre mezzanine gallery as an adjunct to the Strand Symphony concerts for a week's display. One painting, by Carl Van Loo, the French painter, represents Louis XV as Music; the other by John Opie, a musician's family. The works are loaned by the Ehrich Galleries.

Pennell Talks of Lithographs

The first of the student conferences was held at the Art Students' League Saturday morning last Nov. 10. F. Luis Mora opened the meeting and said that he considered these conferences of immense value to the students and expressed the opinion that they should be regarded in the light of "ventilation" for those who worked all the week in stuffy life and portrait classes. Mr. Mora then introduced the speaker of the morning, Joseph C. Pennell, who talked of the making of posters, particularly of lithographic work. He said that lithography is the only graphic art which multiplies pictures instead of reproducing them, and mentioned the wonderful lithographs done in France from the thirties to the fifties of the last century, during the Napoleonic era. "Then," he said, "the making of lithographs passed into the hands of professional lithographers who were not artists, and there it has remained up to the present day."

"Now, however," Mr. Pennell continued, "many artists have become interested in lithography and are seeking to re-establish the art." He then explained the method of making lithographs and recommended a study of its processes to the students, saying, however, that they must be sure to master the technical difficulties of the work. He added that he had found a great lack of real technical instruction in nearly all the American art schools.

Mr. and Mrs. Richard L. Miller and daughter are the guests of Mr. and Mrs. Frederick K. Detwiller, Ranger Studio, Noank, Conn.

New Yamanaka Galleries

In the new and handsome building at 680 Fifth Ave., adjoining New York's conceded-ly most beautiful architectural structure, the new St. Thomas' Church, on the north, and which building, itself, was wisely made to conform in architecture with its ecclesiastical neighbor—the old and widely known house of Yamanaka & Co. of Paris, Tokio and New York—opened last Wednesday its new uptown galleries—while still retaining its old and popular galleries at 254 Fifth Ave., near 28th St.

As a writer has well said, "the house of Yamanaka has had much to do with forming the taste of New Yorkers in times past in matters of Oriental art." He might well have gone further and said that the deservedly popular house has formed the taste for Oriental art the country over, and has bettered that of even London and Paris, for its taste and discernment in the selection and importation from Japan and China of porcelains, jades, sculptures, carvings, rugs, lacquers and objects of art of all kinds, even including the dainty decorative birdcages which have been a feature of its annual auction sales at the American Art Galleries for several seasons past (the sale will unfortunately be omitted this season), have made American art lovers devotees of Oriental art.

The installation of the new galleries the past week was therefore an art event in the Metropolis, and the throngs of visitors who responded to the invitations to the opening with keen anticipation, were not disappointed. The taste that has always characterized the decoration and furnishing of the Yamanaka Galleries, wherever located, is most marked in these new showrooms. This taste has been applied with striking effect even to the electrical and mechanical fittings of the new quarters, so that all is harmonious and a delight to the eye.

A Temple Gate Entrance

The visitor enters through a main portal-like temple gate, flanked by a pair of gigantic "Fu" lions, of Chinese-cloisonné, which, as told by Mr. Farmer in last week's ART NEWS, were repurchased from him by the house for this portal, and are so used at entrance portals in Japan to warn away evil influences. May they well fulfill this purpose in the new Yamanaka home in the Metropolis! The walls of this entrance hall are of soft grey Arizona stone which tone with the half pillars of unvarnished cedar that direct the attention and support the wooden temple ceiling above, and when the visitor ascends the graceful stairway, also of unvarnished cedar, he finds himself on a mezzanine floor, or rather at the beginning of two narrow walks, connected at the approaching end by a graceful Japanese garden bridge of the same wood, and which, with wall cases set against the grey stone walls, filled with jades, fine porcelains and objets d'art, bring him to the rear gallery. From these sidewalks one looks down upon the main gallery below and the effect is most alluring.

Ten Galleries of Treasures

There are ten galleries on the second floor, some quite large and others smaller, and all so decorated and arranged as to show to the best effect, treasures of early Chinese and Japanese paintings, jades, porcelains, carved woods and stone sculptures and bronzes, and old Chinese rugs. In the sculpture room the frieze repeats the quaint figures, in petto, of an old inscribed tablet with charming effect. The walls, where the paintings are hung, are done in soft browns which well display their tone and beauty. Simplicity and a sense of quiet, refined decoration, are the chief characteristics of these galleries, which it is impossible to describe in any detail.

Notable Paintings and Sculptures

Brief mention also can only be made of some of the more notable of the large store of treasures of all kinds in these beautiful rooms. Among the paintings are examples of Chu Hui, the old artist who knew so well how to portray the flowers of the "Flowery Kingdom," away back in 930-970 A. D., Ma Yuan, who was a landscape painter of great force and ability, as proven in the fine largely conceived work now shown, in the Sung period, and Li Ti, another painter of flowers, and who flourished as long ago as 1110-1150 A. D.

Among the stone sculptures and carvings are some remarkable tomb slabs (Hans), which came from the collection of Tuan Fang, a Japanese official, who lost his head a few years ago, and which have rare educational value in their inscriptions. There are also several finely executed pieces of sculpture, all of which should be seen and studied, together with the other treasures.

The house of Yamanaka is to be congratulated upon their new and splendid home—an ornament to the Metropolis.

Mr. and Mrs. Detwiller have removed their studio from the Hotel des Artistes to the Poplar Street Studios, Brooklyn, N. Y.

Theresa F. Bernstein recently gave an informal tea her studio, 39 W. 67 St.

TOLEDO

The transient exhibits on display at the museum during November, are the joint display of works by Gardner Symons, Frederick Frieseke and James R. Hopkins, and of a collection of paintings by Leon Gaspard, the Russian artist. Mr. Gaspard attended his collection here during the early part of the month, after which he went to Chicago, where he will work and also exhibit. The 50 paintings now at the museum were shown at the Reinhardt Galleries, N. Y., last season, and were then reviewed in the ART NEWS.

The record attendance at the museum Sunday, Nov. 4, was 3,030.

At a meeting of the delegates representing the Toledo Federation of Art Societies, held in the museum, Nov. 10, partial arrangements were made for an exhibition of works by local artists, to be held in the museum during April next. One delegate member of the Artkian, Athena Society, Toledo Tile Club and Art Museum will constitute a jury on these local paintings.

Members of the Artkian will hold an exhibition of recent works in the Mohr Galleries early in December.

The novel feature of eight artists painting a 12x20 foot Liberty Loan poster in one hour, was accomplished by members of the Artkian during the Liberty Loan drive.

An exhibit of old masters from the Ehrich Galleries of N. Y. was given at the Mohr Galleries the past two weeks. Some 20 recent paintings by Thos. S. Pankhurst are shown in the corridors of the new La Salle & Koch building during November.

Frank Sottek.

PROVIDENCE

An important collection of Chinese antiques and art goods, bronzes, porcelains, tapestries, embroideries, wood and jade carvings, etc., formed by C. Berthel & Co., of N. Y., are shown at the Tilden-Thurber galleries.

The memorial exhibition of 26 paintings by John W. Alexander, which has been touring the country, is on at the R. I. School of Design, to Nov. 29.

At the Art Club, the Summer and Autumn show of paintings owned by the club is still on, and has attracted some attention by reason of the fact that the collection includes works of many deceased local artists of varied talents and schools.

W. Alden Brown.

ROCHESTER

An unusually good exhibition is on at the Memorial Art Gallery, where Walter Griffin's work fills the large gallery and forms a most attractive display. Rich color and good technique, with a certain poetic charm, mark all of this artist's landscapes, and the present exhibit is well up to the high standard of his usual work. The individual portrait work of Helen Turned is shown in the small gallery. A selection of good modern etchings are also on view in the print room.

Pennell Talks at Brooklyn Museum

Joseph Pennell, whose lithographs (about one hundred in number) representing "war work" in the United States and Great Britain, are now on exhibition in the Print Department of the Brooklyn Museum, lectured at the museum Nov. 10 last, on "The Wonder of Work in War," illustrated by screen views, and including a demonstration as to how his lithographs were made. The lecture was free to the public.

Prints of Old New York

An exhibition of Prints of old New York is on at the Max Williams Gallery, at Madison Ave. and 46 St., in conjunction with an assemblage of models of old ships, noticed elsewhere, until Nov. 25 next.

Mr. Williams is an acknowledged authority on old New York prints, and has made some interesting and valuable "finds" in this line, so that the present display appeals strongly to collectors. Included in the exhibition are a series of original water-color drawings, made by an unknown artist about 1825, and finely conserved, also the Havell views of 1844, "N. Y. from Fort Columbus—Governor's Island," "Broadway and Canal St.," by Homer, "City Hall," by W. G. Wall, and "Wall St. and Broadway," by P. G. Maverick.

Mrs. Jeanie Gallup Mottet has returned from Provincetown to her home at 47 W. 20 St., and is now engaged in painting several portraits, among them one of ex-Gov. Charles Warren Lippett for the State House, Providence R. I.

Thomas Moran will leave his Easthampton, L. I., studio, where he painted some important canvases last summer, and return to his studio in the Schuyler, 57 W. 45 St., Nov. 15. He will remain there only a month, leaving for the Southwest for the winter Dec. 12, when he will make a short stay at the Grand Canyon, Arizona, and then go to Santa Barbara, Cala.

WITH THE ARTISTS

Ernest F. Peixotto is now at his studio in the new co-operative building at 137 E. 66 St. Mr. Peixotto has recently returned from Cornish, N. H., where he spent the summer and where he has been doing some etching. His latest book, "A Revolutionary Pilgrimage," of which he is both the author and illustrator, has recently been published by the Scribners.

Irving Couse will return to his Sherwood studio from his summer home at Taos, N. M., about Nov. 15.

William R. Derrick is painting at Short Hills, N. J., and will return to his Sherwood studio about Nov. 30.

Guy Wiggins spent the past summer painting at Gloucester, Mass., and has returned to his studio, 15 W. 67 St.

Miss Alethea H. Platt has built a studio at Sharon, N. Y., where she spent most of last summer. She has returned to her Van Dyck studio.

Clara W. Parrish spent most of the past summer at her N. Y. studio, 33 West 67 St., doing important work. She is now at Selma, Ala., where she will remain until December.

Frank Vincent Dumond gave a talk at the Art Students League on a recent evening.

The Art Students League of N. Y. is holding an exhibition of paintings by William J. Glackens in the Members' Room of the league, at the Fine Arts Building.

S. Montgomery Roosevelt spent most of the summer at his home at Skaneateles, N. Y., and later in the Berkshires, and at Newport. At the latter place he held a successful exhibition of a group of portraits which brought him considerable notice.

Miss S. Mary Norton spent the summer at her farm in the Pocono Mountains, where, in addition to painting, she raised abundant crops of potatoes, oats and vegetables. She has returned to her studio, 194 Broadway, where she has resumed portrait painting.

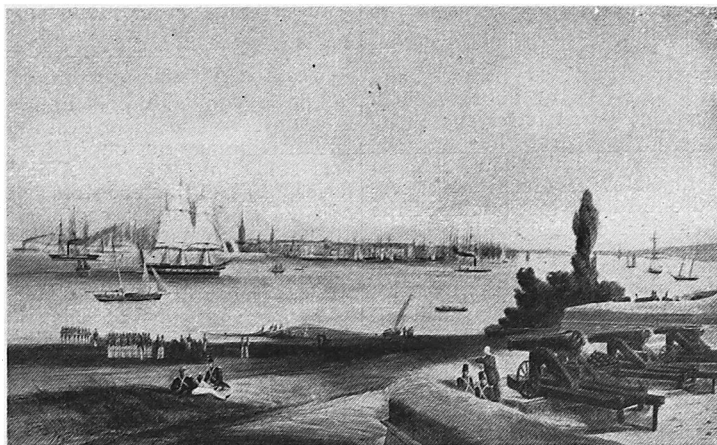
Ernest L. Blumenschein and Mary Blumenschein spent the summer at Taos, N. M. Since their return they have moved from the Sherwood, where they have been for some years, and are now at 273 Ryerson St., Brooklyn.

Martha W. Baxter painted portraits and landscapes at her studio at Lenox, Mass., the past summer. She returned Nov. 1 to her Sherwood studio.

Mathias Sandor has removed from his studio, 140 W. 57 St., and is now in his own studio in the Hotel des Artistes. He spent the summer in the White Mountains. One of his recent successful portraits is a three-quarter seated presentment of the late Herman Rosenthal, a noted official of the Public Library. Another interesting work is a miniature portrait of Mrs. Alfred I. DuPont, of Nemours, Wilmington, Del.

Frank V. Du Mond has returned from Lyme to his N. Y. studio, 27 W. 67 St.

Stanley Middleton is one of the stockholders in the Hotel des Artistes building, where he is now settled for the winter in his new studio.



NEW YORK FROM FORT COLUMBUS, GOVERNORS ISLAND
In Coll'n Old N. Y. Prints at Max Williams' Gallery

Ella Richards recently returned to her Carnegie Hall studio from Fauquier, Va., where she painted portraits and made a number of sketches. She is now busy with portrait work.

Mrs. Charlotte B. Coman has removed her studio from the Van Dyck, where she has painted for a number of years, and will be for the winter at 319 W. 57 St.

Susan Ricker Knox has returned from York Harbor, Me., where she painted portraits during the summer and is now at work in her studio in the National Arts Building.

Willard Metcalf has settled for the winter at the Sixty-Seventh Street studio building, 27 W. 67 St.

Philip Schmand, who spent part of the summer painting at Wellsboro, Pa., has turned to his studio, 15 W. 67 St.

Hugo Ballin has made a marked success during the past year as moving picture director of a leading film company. He has long been a student of the stage and artistic stage effects, and no artist in the country is quite so well qualified to fill the position of importance he occupies. In appreciation of this fact he receives one of the largest salaries of any man in the business.

Charles M. Lang has recently completed a three-quarter-length seated portrait of Mr. Francis Hugo, Secretary of State of N. Y., for the Capitol at Albany.

Adolph Borie painted at Ogunquit, Me., the past summer. He has returned to his Sherwood studio.

Victor Hecht spent the summer at Marblehead, Mass., and Bar Harbor, Me.

Carle Blenner is painting at his New Haven, Conn., studio. He will return to his Sherwood studio this week.

Silas Dustin has accepted a position with the Montross Galleries.

Prosper L. Senat is still at Annisquam, near Gloucester, Mass., where he is building a studio and at which picturesque place he will make his summer sojourns hereafter instead of Kennebunkport, Me. The studio is an old fishhouse built over, and Mr. Senat writes: "will be a peach." While he has not yet decided on his winter plans, it is probable that he will spend the winter months in lower Cala. and will possibly go to Mexico.

Harriet Clark spent the summer painting at Provincetown, Mass. She has taken a studio at 27 W. 67 St., where she is settled for the winter. Successful as this artist was in the painting of miniature portraits, she has abandoned that mode of expression and now confines her talents to oils.

Cullen Yates is expected to return to his Van Dyck studio next week after a summer at his home at Shawnee, Pa.

Ben Foster is still painting at his summer studio in the Berkshires. He will return to his studio in the National Arts Club late this month.

William T. Ritschel returned from Cala. last week and has taken a studio in the Sherwood for the winter.

Ann Bremer, a noted Cala. artist, who has spent a number of years in Paris, will spend the winter in N. Y.

Miss Sarah C. Sweeney has recently returned to town from Washington, D. C., where she spent four months of last winter. While in the city of magnificent distances, she executed several important painting commissions. These included portraits of Peggy Baker, the youngest daughter of Secretary N. D. Baker, Mrs. Robert Lansing, the wife of the Secretary of State, Judge Frederick Appleton, ex-Senator Hansborough of North Dakota, Rudolph Kauffman of the Washington "Star," Miss Mary Colgate, Mrs. F. Delaplane, Judge Walter I. McCoy, and others of less prominence.

Miss Sweeney is now hard at work on some studio painting.

Miss Heppie Earl Wicks, who spent the summer at her home in Le Roy, N. Y., painted a portrait of Mrs. Aurelia Whitney Moore of Le Roy, N. Y., who is in her 93rd year, knitting for "the boys"; also a portrait of Miss Charlotte Townsend. Miss Wicks worked in the Woodward Hall Gardens, making a number of sketches.

Joel Nott Allen has given up his studio in The Sherwood and has removed to a house in Flushing, L. I., formerly occupied by Mrs. W. H. Low, who built it with a large north light studio. Mr. Allen is engaged in portrait commissions. He has just started a life-size portrait of Rev. Dr. W. Merle-Smith. He has also recently finished a portrait of a prominent Amherst alumnus.

The views of Woodward Hall Garden in Le Roy, painted by Heppie Earl Wicks of N. Y., and shown at a recent tea in Buffalo, N. Y., given by Mrs. Geo. H. Carmel (author of The Blue China Book) for Miss Wicks, have been purchased by Mrs. Orator F. Woodward of Buffalo. One large canvas gives an effect of space and sunshine. Another sketch suggests an Italian garden in the group of poplars and clipped arborvitae. "The Pool" is a small canvas sparkling with light, reflected in the water falling from a graceful marble fountain.

Miss Grace P. Noxon of Carnegie Hall has returned from Cape Cod where she painted during the summer.

Kenyon Cox and Louise Cox of 130 E. 67 St., have recently returned from Cornish, N. H., where they spent the summer. Mr. Cox has been working on a picture entitled "The Education of Cupid," which he will send to the Winter Academy. Mrs. Cox will send a portrait of a child to the same display. Mr. Cox is also planning to send to the Architectural League Exhibition the cast of a monument, executed from his designs by H. D. Thrasher, one of the recently returned fellows from the American Academy at Rome. This monument is for the Prentiss Memorial, to be erected soon in the Lake View Cemetery, Cleveland. It represents two dignified symbolic figures slightly under life-size.

Mrs. Agnes Mayer gave a reception at her studio, 17 W. 44 St., yesterday afternoon, where her recently completed picture "Let Me Help," to be sold at the Hero Land Exhibition was shown.

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OIL PAINTINGS

ART BOOK REVIEWS

VERMEER OF DELFT. By A. E. Gallatin (pri-
vately printed).

Mr. Albert E. Gallatin has issued for private circulation a reprint of his admirable and illuminating article on the great Dutch painter, Vermeer of Delft, which appeared some time ago in the American Magazine of Art. In his foreword to the monograph Mr. Gallatin states the purpose of his essay—"to introduce the least known of the world's great painters to a wider circle of art lovers"—and it is impossible to read this delightful little study without arriving at the conclusion that the author's appreciation of Jan Vermeer must communicate itself to all his readers. Reproductions of six of the finest works by this genre painter of the XVII century accompany and enhance the value and charm of the text.

ART AND BOOK SALES PAST AND TO COME

Sale of Huntington Library

The fourth portion of early and modern English literature, comprising about 500 items from the library of Mr. Henry E. Huntington, will be placed on view at the Anderson Galleries, Park Ave. and 59 St., Dec. 3, prior to sale on Monday afternoon and evening, Dec. 10.

Another collection of rare Americana from the library of Mr. Huntington will also be exhibited at the same time, and preceding the sale, Tuesday afternoon and evening, Dec. 11. A number of the English books were formerly in the Hoe and Halsey libraries and comprise valuable first editions.

The new Anderson Galleries will be opened about the last of November, and the season will be inaugurated by the dispersal of the Huntington collections.

A. W. Drake Library Sale

A collection of rare books, including many from the library of the late Alexander W. Drake, who was art director of the Century Co., will be placed on view at the Walpole Galleries, 10 E. 49 St., Nov. 19, prior to sale on Monday and Tuesday afternoons, Nov. 26 and 27.

Nuggets of American History.

A portrait of George Washington in high relief in the original wax, by Joseph Wright is a feature of a collection entitled "Nuggets of American History", now on view at the American Art Galleries, prior to sale there Monday even. next, Nov. 19, and Tuesday after. and even. next, Nov. 20. This Washington portrait is the frontispiece of the illustrated catalog of these historical works which range from the XVI to the XIX century, and broadsides, includes maps, views and MSS. of interest to collectors of Americana.

Among other items in the collection are the Kennebec Land Claims (1783), exceedingly scarce "America," a poem by William Livingston, also very scarce, and no copy recorded as sold at public sale in this country; an autograph letter signed by Daniel Parke Custis (first husband of Martha Washington), and "The Isle of Pines," by Henry Neville (1668) of excessive rarity, and one of the lost books of the Cambridge Press in New England.

Another volume of great rarity is the first edition of "The White Footed Deer" and other poems by William Cullen Bryant.

A series of letters and documents pertaining to the Black Hawk War and the Indians of the West, and autographs of celebrities are included in the "Nuggets of History."

The Oatway Art Sale

(Continued from last week)

At the concluding session of the sale of the collection of antiques formed by the late Harry Oatway, of London, Nov. 8, at the American Art Galleries, a total of \$13,843.50 was realized, making a total for the two days' sale of \$28,428.50. A XVII century eight-fold Spanish screen was purchased by Mr. Henry Symons for \$1,125, the top figure of the sale. The same buyer also secured a portrait of David Garrick, as Richard III, by N. Dance, R. A., for \$200. The artist sold this painting in the latter part of the XVIII century to Sir Watkin Williams Wynne for 300 guineas.

The Karl J. Freund Sale

(Continued from last week)

The second session of the sale of the Karl Freund collection of antiques at Clarke's Auction Rooms, 5 W. 44 St., Nov. 8, yielded a total of \$11,000. Mrs. Samuel Untermyer made numerous purchases amounting in value to \$2,715.

Other buyers were Countess Festetics, Mrs. F. G. Wodehouse, Mrs. Charles H. Sabin and Mrs. John T. Brush.

At the third session, Nov. 9, the antiques dispersed brought a total of \$7,300. Mr.

J. C. Gregory secured a XVIII century English carved wood mantel for \$360, and a XVII century oak bench with tapestry covering went to Mrs. Samuel Untermyer for \$270. Another oak bench of the same period, covered with Flemish tapestry, was purchased by E. A. Shewan for \$265.

At the fourth day's session, Nov. 10, a total of \$26,658 was realized, making a total for the four days of \$55,000.

The top price of the sale was \$2,250 paid by Mrs. James Shewan, Jr., for the Jonathan Richardson Georgian library. Mrs. H. L. Sherman paid \$2,100 for the Tudor oak room and Mrs. Nelson Henry bought the overdoors of the Irish Houses of Parliament for \$1,400. Two marble vases from Rathfarnham Castle, Ireland, went to Mrs. E. Lahm for \$1,000.

Other sales were: A Venetian lacquer desk to Mrs. G. M. Irwin, \$500; four Chipendale wall panels to Mrs. H. Lace, \$900; portrait of the Duke of York, attributed to J. C. Clark, \$450; antique English walnut chair to Mrs. W. J. Sloane, \$720, and nine Venetian painted chairs to Mrs. Leonard Thomas for \$675.

At an extra session of the sale, Tuesday aft'n, some 125 antiques brought a total of \$11,600. There was a large attendance, especially of theatrical people, including Misses Billie Burke, Marie Doro and Constance Collier and Mr. John Barrymore.

The returns from the sale of the entire collection make a grand total of \$66,400. The objects offered at Tuesday's session had not been cataloged in time for the sale of last week, therefore this extra session was arranged. The highest figure of the afternoon, \$720, was paid for an XVIII century English oak chair, purchased by an agent and the buyer's name withheld. The two pictures by Goya, "Le Chapeau Volant," and "Impromptu Gracieux," cataloged in the Freund collection, have not been sold as yet. No announcement has been made as to their disposition.

Thomas Sutton Sale

The art collection, including curios, cabinet objects and bronze statuettes, formed by Mr. Thomas Sutton, of Esthall, England, was sold Nov. 9 at the American Art Galleries, where the 265 lots yielded a total of \$12,393. Interest centered in the early Italian majolica which brought good prices. A majolica dish, painted with the arms of Siena (a wolf) in the center, holding a banner inscribed "Liberta," went to Mr. Emil Rey for \$800, and the same buyer also secured another Italian majolica dish decorated with a classic head for \$450. He also purchased a pair of Italian majolica jars, dated "1579" for \$640.

For two XVI century Limoges enamel oval plaques, Mr. J. J. Van Alen paid \$510. An early English XIV century leaf of an ivory diptych went to Harding for \$230.

McCoy Sale \$16,295.50

Examples of early English and American furniture in the collection of Mrs. Edward McCoy, of Yonkers, N. Y., and other art objects, were dispersed at the American Art Galleries, Nov. 10, for a total of \$16,295.50.

A suite of Louis XVI French tapestry furniture and with tapestry design representing the Fables of La Fontaine, went to Charles, of London, for \$2,900, the top price of the sale.

Other sales were a suite of Louis XVI French tapestry furniture, with tapestry design of the Fables, to Henry Symons, \$2,400. An old French Louis XV tapestry Marquise was sold to Miss Wilbur for \$270.

Early Americans Sold in Phila.

A bust portrait of Washington, attributed to Gilbert Stuart (30x25), was sold to "B." for \$1,800, at a sale of Colonial and Revolutionary portraits in Stan. V. Henkel's auction rooms, Phila. Nov. 13. The bust portrait, in an oval, resembling stone work, of Gen. George Washington, by Rembrandt

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The estate of the late James Rice, Jr., will sacrifice at 45 John St., New York City, until Nov. 28th, daily between 12 and 5 (except Saturdays and holidays) over 500 pictures, many by the most representative modern American artists. Mr. Rice's long connection with the art trade, and his knowledge and taste were well known.

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Peale, known as the "Port Hole Portrait" was sold to Gilbert H. Parker for \$1,050 (29 x 36); another of the same subject by the same artist in which he imitated the Stuart pose of his sitter, fetched \$900, purchaser's name withheld. What is supposed to be a portrait of Mr. John Craythorn Montgomery by an unknown artist went to Mr. Max Williams for \$850. The auctioneer was authorized to pay \$100 to the person establishing the identity of the portrait satisfactorily to the Historical Society of Pa.

A fine example of Sully "A Dancing Nymph," also went to Mr. Williams for \$400, as did a portrait of Daniel Webster by John Naegle, Sully's son-in-law, for \$120. Sully's portrait of "Chas Kemble as Hamlet," went to Mr. Greene for \$190. A portrait of Lincoln by Thos. Buchanan Read fetched \$160 and one of Andrew Jackson, on a panel, by Rembrandt Peale, \$325 from Mr. Gilbert H. Parker. Another portrait of Washington in uniform, by Chas. Polk fetched \$300.

A beautiful miniature by Louis XIV. by Chas. Wilson Peale on ivory and a full bust portrait, fetched \$40. A group, on a canvas (36 x 28), of the Washington Family, by an artist of Stuart's time, and belonging to the collection of Mr. Chas. F. Gunther, of Chicago, was sold to Mr. Max Williams for \$125.

The portrait of an unknown gentleman, but supposed to be Charles Cotesworth Pinckney, by an unknown artist was also sold to Mr. Williams for \$200.

A "sunset" attributed to George Inness (23 x 36), went to Mr. George for \$450 and a water color by Fortuny, "interior of an Italian Peasant's Hut" was sold to Mr. Clark for \$150.

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Mr. Herbert F. Dawson, long associated with Charles of London, has purchased the fine, old Woodward residence at 9 E. 56 St., which he will remodel and make over into an art house for the exhibition and sale of old furniture and decorative furnishings. Mr. Dawson's taste and appreciation of fine, especially old English furniture, and objects, is well known to collectors and the trade, and his new venture promises well.

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ARTISTS' EXHIBITION CALENDAR

NATIONAL ACADEMY OF DESIGN, Fine Arts Building 215 W. 57 St.
Winter exhibition—Opens Dec. 15, 1917. Works received Nov. 26, 27, 9 A. M. to 5 P. M. only.
NEW HAVEN PAINT AND CLAY CLUB (New Haven, Conn.)
First exhib'n of little pictures opens Nov. 26, closes Dec. 8. Exhibits received Nov. 19.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

American Museum of Natural History, 77 St. and Central Park W.—Collections McMillan's Crocker Land Expedition.
Arden Gallery, 599 Fifth Ave.—Printed and painted linens and cottons, to Nov. 24.
Art Alliance Galleries, 10 E. 47 St.—Work by master craftsmen, to Dec. 8.
Arlington Galleries, 274 Madison Ave.—Paintings of California, by Anne M. Bremer, to Nov. 24.
Babcock Gallery, 19 E. 49 St.—Opening exhib'n of modern Americans. American Society of Miniature Painters, to Dec. 1.
Bonaventure Galleries, 601 Fifth Ave.—Autographs of celebrities to Nov. 24.
Brooklyn Museum, Eastern Parkway, Brooklyn—A British and an American series of Joseph Pennell's "War Work," and a retrospective exhibition of American paintings organized by Mr. Wm. Henry Fox, through November.
Canessa Galleries, 1 W. 60 St.—Sculpture and furniture of Renaissance period.
Catherine-Lorillard-White Art Club, 802 Broadway—Works by Ida M. Curtis, Anne G. Morse and Clara Mamre Norton, to Nov. 30.
Daniel Gallery, 2 W. 47 St.—Paintings of Provincetown, by Bror Nordfeldt, through Nov. 20.
Dreicer & Co., 360 Fifth Ave.—Chinese Porcelains.
Ehrich Galleries—Portraits by Stuart and Sully, to Nov. 22.
Ferargil Gallery, 24 E. 49 St.—Works by Charles Rosen, to Nov. 24.
Five fifty-six 5th Ave.—Paintings by Edward Steichen arranged by Mrs. Albert Sterner.
Fine Arts Bldg., 215 W. 57 St.—Twenty-eighth annual exhib'n of N. Y. Watercolor Club, to Nov. 25.
Society of Painters of N. Y.—First annual exhib'n to Nov. 25.
Folsom Galleries, 396 Fifth Ave.—Works by eight American painters, to Dec. 1.
Gorham Galleries, Fifth Ave. and 36 St.—First exhib'n of the American League of Young Sculptors, to Dec. 1.
Goupil Galleries, 58 W. 45 St.—Works by Pieretto Bianco, through Nov. 22.
John Levy Galleries, 14 E. 46 St.—Oils, watercolors and colored charcoal drawings by Aston Knight, to Nov. 30.
Kennedy & Co., 613 Fifth Ave.—Old English engravings by Bartolozzi and followers.
The Little Gallery, 15 E. 40 St.—Handwrought jewelry by master craftsmen, Nov. 19 to Dec. 1.
Macbeth Galleries, 50 Fifth Ave.—Scenes in N. Y., by American artists, Nov. 20 to Dec. 4.
MacDowell Club, 108 W. 55 St.—Oils by Alice Judson, James Weiland, Frederick K. Detwiller and others, to Nov. 25.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.
Milch Galleries, 108 W. 57 St.—Second annual exhib'n of works by group of seven artists, "Painter-Friends," Nov. 19 to Dec. 1.
Modern Gallery, 500 Fifth Ave.—Oils and watercolors by André Derain, to Nov. 24.
Montross Galleries, 550 Fifth Ave.—Early Chinese potteries, sculptures and jades, Nov. 20 to Dec. 4.
Nat'l Arts Club, 119 E. 19 St.—Annual exhibition of the Books of the Year, under the auspices of the Literary Arts, to Nov. 30.
New York Public Library—Print display of recent additions in the Stuart Gallery (room 316), prints, drawings, and etchings, including examples by Meryon, Whistler and Haden; lithographs by Pissarro, Brangwyn and Odilon Redon; original drawings by Mauve, Rodin, I. Isabey; prints by Durer, Rembrandt, Debucourt, etc. Prints relating to Hudson River School. J. Carroll Beckwith memorial exhib'n.
Print Gallery, 707 Fifth Ave.—Pencil drawings by George Lorenzo Noyes, to Nov. 19.
Satinover Galleries, 19 E. 9 St.—Old Masters.
Scott & Fowles, 590 Fifth Ave.—Contemporary art in America.
Sheridan Square, 133 Washington Place.—Oil and watercolor sketches by Forrest Mann, to Dec. 1.
Touchstone Galleries, 118 E. 30 St.—Paintings of gardens and landscapes, by Mrs. Charles R. Lamb, photographs of gardens, by Miss Frances Benjamin Johnston, Nov. 19, through Dec. 1.
Max Williams' Gallery, Madison Ave. at 46 St.—Prints of old New York, to Nov. 25; models of XVIII and XIX century ships, to Nov. 30.
Whitney-Richards Gallery, Holland House, Fifth Ave.—Paintings by Frank Milton Armington, etchings by Caroline H. Armington, to Dec. 1.

CALENDAR OF AUCTION SALES

American Art Galleries, Madison Square South.—Nuggets of American history. To be sold in three sessions, Nov. 19-20. On free view to date of sale.
By direction of Messrs. Winthrop & Stimson, attorneys, desirable furniture, silver, Sheffield plate, bronzes, china, glassware, Oriental and Berlin rugs, to be sold Wednesday aft'n Nov. 21. Exhib'n to date of sale.

By direction of Mr. Condé Raguet Thorn; Italian Renaissance and French furniture, antique bronzes and clocks, ceramics, fine Oriental rugs, draperies and other desirable objects. Also fifty antique Oriental rugs, collected by the late Mr. Van Brunt Bergen. To be sold by order of Mr. William H. Leupp, Executor, Thursday aft'n, Nov. 22. Exhib'n, to date of sale.

To close the estate of the late Mr. Harris B. Dick. Antique Chinese porcelains, silver, bric-a-brac, bronzes, textiles, antique Chinese and other rugs, antique and modern furniture and valuable diamond and other jewelry. Sale Friday, Nov. 23. Exhib'n to date of sale.

By direction of Mr. Amos R. E. Pinchot: an important collection of antique English, Italian and French furniture, mirrors, bronzes, clocks, old decorative paintings, Oriental rugs and Flemish tapestries. To be sold Sat., Nov. 24. Exhib'n Nov. 15 to date of sale.

On free view beginning Sat., Dec. 1, to date of sale, the extraordinary collection of ancient Italian art treasures and antiquities acquired during the past year by Prof. Commendatore Elia Volpi.

Anderson Galleries, Park Ave. and 59 St.—Exhib'n of Part IV of early and modern English books from the library of Mr. Henry E. Huntington, Dec. 3, to sale, Dec. 10, aft'n and eve'ng. Americana from the library of Mr. Henry E. Huntington, exhib'n, Dec. 3, to sale, Dec. 11, aft'n and eve'ng. Clarke's Art Rooms, 5 W. 44 St.—Early Italian art objects collected by Mr. Leone Ricci. Exhib'n, Nov. 19 to date of sale, Nov. 22, aft'n.

ART SALES OF THE WEEK**Art Sale for Charity.**

A sale of Oriental art objects for the relief of poorly fed school children of this city was opened Tuesday last by Dr. and Mrs. Frederick Peterson at their residence 535 Park Ave.

The collection includes paintings, Chinese brocades, porcelains and rugs gathered by their present owners while in the Orient. Proceeds derived from the sale will be given toward a fund of \$50,000, to be raised by the Association for Improving the Condition of the Poor.

Penguin Club's Auction

The Penguin Club, No. 8 E. 15 St., closed its second exhibition of the present season with an auction of the exhibited items.

The 110 catalog numbers, with four additions and two withdrawals, fetched a total of \$2,600.50.

Three of the paintings were sold at \$1 each. Arthur B. Davies was a prime favorite, one of his pictures, "Starlit," fetching the top price of the sale (\$175) and his second offering, "The Dance," bringing \$170. Robert Laurent's wood carving, "Eva," went for \$14, and his "Bathers," after considerable competition, was sold for \$35. Walt Kuhn's "Absolom's Horse" rode steadily to \$160. A "Sunset," in pastel, by Van Dering Perrine, went for \$7, and his "Landscape," in the same medium, for \$9.

Art Sale in Tokyo

A recent art sale at the Tokyo Art Club, Tokyo, Japan, was that of the collection of the family of Viscount Akimoto. This collection, which included some 260 art objects, brought a total of 1,460,000 yen, about \$730,000.

Interest centered in an album of small paintings by Keishoki, portraying the "Eight Scenes of Shosho, on the Bank of Lake Dotei, China," and their sale for 140,000 yen created quite a ripple of comment in Japanese art circles.

The next highest figure of 116,000 yen was realized for a kakemono (roll) entitled "Eira Monogatari," by Nobuzane, and a small MS. bearing the handwriting of Sadaiye, also known as "Ogura Shikishi," with numerous characters, brought 17,000 yen.

The paintings offered comprised a number of notable examples of Japanese masters. "The Waterfalls," described as a masterpiece by Motonobo, was sold for

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86,000 yen, and a pair of landscape kakemonos, by Masanobu fetched 67,000 yen. A drawing depicting a hermit, by Mumonzeki, a priest of the latter part of the XIII century, brought 16,000 yen.

The Chinese masters were also well represented at the sale, and a set of three kakemonos, with a goddess of mercy for the center, and landscapes to the right and left, by Keishoki went for 22,000 yen.

Albert L. Groll of 222 Central Park South has recently returned from Laguna, N. M. During the summer Mr. Groll also painted in Cala.

George Bellows has returned from Santa Fé, N. M., and has taken up the instruction of his portrait class at the Art Students' League.

Harry Watrous has returned to town and is settled for the winter in his Sherwood studio.

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